TOY SOLDIERS

screenplay

by

DANIEL PETRIE, JR.

and

DAVID KOEPP

based on the novel by

WILLIAM P. KENNEDY

10/29/90	(PINK-SECOND SET)
10/18/90	(BLUE-SECOND SET)
10/07/90	(IVORY)
10/02/90	(GREY)
10/01/90	(TAN)
09/21/90	(CHERRY)
09/19/90	(SALMON)
09/12/90	(BUFF)
09/01/90	(GOLDENROD)
08/25/90	(GREEN)
08/22/90	(YELLOW)
08/12/90	(PINK)
07/25/90	(BLUE)

Property of:
ISLAND PRODUCTIONS, INC.
8920 Sunset Boulevard
Los Angeles, California 90069

"TOY SOLDIERS"

1 EXT. PALACE OF JUSTICE -- BARRANQUILLA, COLOMBIA -- DAY 1

Colombian army SOLDIERS crouch outside the gates of a federal courthouse in Barranquilla. OFFICERS shout orders in Spanish. The soldiers stay low. Bursts of machine gun fire from the third floor windows of the courthouse ricochet off the cobblestones of the courtyard in front of them.

We see this from A NEWS CAMERA P.O.V. -- the camera is crouched low, behind the troops, and moves jerkily to cover the action. The troop's are not returning fire, and as the news camera PANS OVER AND ZOOMS IN on the palace's third floor, we see why:

2 ANGLE ON THE THIRD FLOOR -- NEWS CAMERA P.O.V. 2

The glass of the third floor windows has been shot out. Standing in plain sight in the window frames are CIVILIAN HOSTAGES. The news camera ZOOMS IN on one of the hostages, A WOMAN IN A PINK SUIT, and even the long, shaky video lens picks up the terror on her face.

3 INT. PALACE OF JUSTICE -- 3RD FLOOR COURTROOM -- DAY 3

The woman in pink and the other hostages are standing in the windows, facing out, not daring to look over their shoulders at the ARMED MEN, who are standing in the shadows behind the hostages, handling their AK-47 automatic rifles casually but with military expertise. Every so often one of the men puts his rifle to his shoulder and fires a clip down at the troops outside.

The twelve armed men are young, very well trained, and seem utterly indifferent to the sudden explosions of gunfire and smoke that make the hostages flinch. With one exception they were all born near the town of Cali, deep in the interior of Colombia. The exception is a British mercenary named JACK THORPE, a pock-marked professional in his late thirties. He trained the other men and functions as their deputy commander. Thorpe is watching

4 A T.V. SCREEN 4

that's been set up on the clerk's table. The same long lens video coverage of the outside of the building is playing on the T.V. in here, with low, urgent commentary in Spanish.

5 ANGLE ON THE JUDGE'S BENCH 5

The leader of the armed men, LUIS CALI, is sitting in the Judge's chair. Cali, whose family took its name from the town he and his men are from, is handsome, young and violent, but he tries to appear calm and unemotional as he looks down at the JUDGE, who is sitting in the witness box.

JUDGE
<<I can not do anything. Your father is already in American hands.>>

CALI
<<We are watching the airport. His plane has not taken off.>>

JUDGE
<<You are watching the wrong plane. He left from a military base this morning.>>

CALI
<<You're lying.>>

The Judge stares at Cali, defiantly. Cali motions to one of his men. The man steps behind the WOMAN IN THE PINK SUIT and places his hand on the small of her back. He gives a slight shove, just a tiny little push, but it's enough to send the woman out the window.

6 EXT. PALACE OF JUSTICE -- NEWS CAMERA P.O.V. -- DAY 6

The woman in pink SCREAMS as she falls from the third story window. She runs out of breath about half-way down. She smashes, face down, into the pavement with hardly a sound.

7 INT. PALACE OF JUSTICE -- 3RD FLOOR COURTROOM -- DAY 7

The Judge stares in horror at the space in the window where the woman in pink had been standing.

CALI
<<Order my father's release, or the others will be killed.>>

THORPE
<<Look!>>

Thorpe swings the T.V. set around so Cali can see it.

8 ON THE T.V. 8

A squat green C-130 transport on a Florida runway. DEA agents are waiting to meet it. Down the steps comes ENRIQUE CALI -- Cali's father. WE MOVE IN on the T.V. screen, tight on the older Cali's broad, strong features. He looks right at the camera, seemingly looking right at...

9 REVERSE ANGLE 9

...his son Luis Cali, who stares at his father's image on the screen. Thorpe turns up the volume and we hear a burst of commentary in Spanish.

SPANISH COMMENTATOR (V.O. ON T.V.)
<<...most wanted narcotics trafficker Enrique Cali arriving at Homestead Air Force Base near Miami, Florida, even as the crisis at the Palace of Justice continues...>>

10 ON THE T.V. 10

The older Cali is hustled into a DEA van and driven away.

11 BACK TO LUIS CALI 11

The younger man fights to stay cool, but can't -- he lashes out, pistol-whipping the Judge savagely across the face. Then he clamps down on himself.

CALI
<<Let's go.>>

Thorpe jerks his thumb at the men, who unhurriedly pull the hostages away from the windows and toward the door. Thorpe himself stays behind; he aims a heavy machine gun out the windows.

12 EXT. PALACE OF JUSTICE -- NEWS CAMERA P.O.V. -- DAY 12

Suddenly a big twin rotor helicopter is swooping down toward the courthouse. The soldiers open fire on it, but their fire is suppressed by Thorpe's heavy machine-gun fire from the third floor windows.

Now the hostages begin appearing on the edge of the courthouse roof. Cali's men are behind them, using them as shields. The helicopter makes a fast landing on the roof, and the soldiers have to hold their fire to avoid hitting the hostages.

(CONTINUED)

12 CONTINUED: 12

Cali, pulling the Judge along, boards the helicopter first. One by one the other men run for the helicopter. Some bring hostages, but other hostages are left standing on the roof.

(CONTINUED)

12 CONTINUED: [2] 12

At the last second Jack Thorpe runs up onto the roof and dives into the helicopter, which takes off at once. The helicopter lifts straight up into the sky. The soldiers cannot fire because of the hostages on board. The helicopter spins around to point its nose to the west, ready to speed away from the city, but before it does it hangs suspended for a second over the Palace of Justice. The news camera ZOOMS IN on the open cargo door as

13 THE JUDGE 13

is hurled out. The black figure plummets toward the earth, far below.

MATCH CUT TO:

13A-13B OMITTED 13A-13B

14-15 OMITTED 14-15

16 EXT. THE REGIS SCHOOL -- DAY 16

We crane down from the impressive old school buildings on the top of the hill past an expanse of green lawn dotted with trees to the wrought iron fence that defines the perimeter of the campus. In the center of the fence is the main gate with a high stone arch over the drive. FRANK, THE SCHOOL SECURITY GUARD, stands under the arch.

17 OUTSIDE THE FENCE 17

A soccer squad, returning from practice, jogs toward the main gate. RICARDO MONTOYA, the team captain and least winded of the bunch, is in the lead. As he passes Frank the Guard he deftly snatches Frank's baton out his gun belt and jogs on with it.

FRANK THE GUARD
Hey! Give that back!

The guard chases Ricardo and the other soccer players through the gate.

18 OMITTED 18

18A THREE KIDS 18A

hang back, outside the gate. They're BILLY TEPPER, JOEY TROTTA, and NICHOLAS "PHIL" DONOGHUE. The three boys are roommates and partners in crime.

Billy Tepper, the ringleader, has long hair, an earring and an attitude: this is a kid who doesn't want to fit into the pack.

(CONTINUED)

18A CONTINUED: 18A

His whole demeanor suggests a huge irrepressible energy. Even when he stands still he tends to bounce on his toes. Only the dark circles under his eyes, incongruous in one so young, suggest there might be a darker side to his personality.

Donoghue is carrying a gym bag with the extra soccer balls. Billy takes it from him and digs in the bag.

18B INSIDE THE GATE 18B

Ricardo and the other boys are playing catch with Frank the Guard's baton, distracting him, while

18C OUTSIDE THE GATE 18C

Billy Tepper pulls a can of spray paint out of the bottom of the gym bag. He shakes it.

JOEY TROTTA
Hurry up, man.

Joey, Tepper's roommate, is shorter, darker and quieter. He wears a baseball cap all the time. He speaks as little as possible, and when he does his voice is pitched so low that only the person he's talking to can hear him. His upper lip doesn't move when he talks, and he usually doesn't look directly at the person he's talking to.

Joey and Donoghue keep watch as Billy goes to work on the wooden sign just outside the main gate:

18D INSIDE THE FENCE 18D

Ricardo sees Billy, Joey and Donoghue come through the gate. He snatches the guard's baton from another student and hands it back to the guard.

RICARDO
You looking for this, Frank?

FRANK THE GUARD
Very funny.

Ricardo heads the soccer squad toward the gym. Joey, Billy and Donoghue try to fall in with the pack but Frank spots them.

FRANK THE GUARD
You guys! The Dean's waiting in your room.

TEPPER
Oh, shit.

18E OMITTED 18E

18F INT. TEPPER'S ROOM - DAY 18F

The three boys walk into their unbelievably grungy dorm room to find TWO OTHER MEN in suits waiting for them along with the imposing figure of EDWARD PARKER, the Dean of The Regis School. The kids call this the Rejects School because it accepts "problem" students who've been expelled from other schools. The burden of this falls largely on Dean Parker, who would not have it any other way.

DEAN PARKER
These gentleman are deputy United States Marshals. They need to talk to you, Nicholas.

DONOGHUE
Me?

DEAN PARKER
(to Billy and Joey)
Wait outside, O.K.?

18G INT. HALL OUTSIDE TEPPER'S ROOM - DAY 18G

Joey and Billy shut the door behind them. Billy leans over so Joey can climb up on Billy's shoulders. This puts him level with the transom. Joey can hear --

DEPUTY MARSHAL (O.S.)
-- a precaution we're taking with everyone involved on the Enrique Cali case. Especially with your father, since he's presiding in the case.

18H INT. TEPPER'S ROOM - DAY 18H

Young Donoghue doesn't like it at all.

DONOGHUE
My dad's been a Federal Judge since I was five years old, I never had to go into protective custody before.

DEPUTY MARSHAL
You saw what happened in Colombia yesterday?

DONOGHUE
No. I don't read the paper much.

DEPUTY MARSHAL
It was on all three networks.

DEAN PARKER
The boys aren't allowed to have television in their rooms.

DEPUTY MARSHAL
Luis Cali, the son, is passionately devoted to his father and he's got the money and the men to back him up. He took over the Palace of Justice down there, trying to get his father back: the judge and two others were killed. He got away clean and disappeared along with his men.

DEAN PARKER
You see why they have to take precautions. They're putting your family in a safe place.

DONOGHUE
Where?

18I INT. HALLWAY OUTSIDE TEPPER'S ROOM - DAY 18I

Joey, standing on Billy's shoulders, is still listening.

(CONTINUED)

18I CONTINUED: 18I

DEPUTY MARSHAL (O.S.)
We can't say -- but it will be a secure military installation.

Dean Parker abruptly opens the door and catches the boys listening.

DEAN PARKER
You might as well come in and help your roommate pack.

CUT TO:

18J EXT. FISHER HALL -- DAY 18J

Billy and Joey help Donoghue pack his belongings into the trunk of the unmarked car. Dean Parker stands on the steps. Ricardo is here, fresh from a shower, along with two other friends: HANK GILES, who is black, wears gold rimmed glasses and is captain of the wrestling team; and his roommate, SNUFFY BRADBERRY, Giles' opposite in almost every respect, a pale, splotchy white kid with bad posture and spiky hair. His stuff loaded, Donoghue shakes hands with the Dean.

DEAN PARKER
Good luck. We look forward to having you back.

Donoghue then goes up to Ricardo Montoya, and the two boys butt their chests into each other. It's like a high five done with the whole body, something like slam dancing, and it's what these boys do instead of shaking hands. Donoghue does this in turn with Hank Giles, Snuffy Bradberry, Joey Trotta and Billy Tepper, then gets into the back seat of the Marshals' car without a word. It drives off. The boys turn back into the building. The Dean stops Billy and takes him aside.

DEAN PARKER
Were you off campus at all yesterday, Billy?

TEPPER
I'm on probation. I'm not allowed off campus.

DEAN PARKER
That's right. You're not. Someone spray painted the Sheriff's car yesterday. Wrote the word "Rejects" on it.

(CONTINUED)

18J CONTINUED: 18J

TEPPER
(the picture of innocence)
No kidding.

Dean Parker studies the boy for a second.

DEAN PARKER
Okay. You got away with it this time. But I'm watching you. Remember that.

CUT TO:

19-22 OMITTED 19-22

23 EXT. THE REGIS SCHOOL -- NIGHT 23

Frank the Guard swings the iron main gate shut. He locks it.

23A INT. ADMINISTRATION AREA -- NIGHT 23A

Dean Parker comes out of his office and is slightly surprised to see the lights are on in the Headmaster's office across the way. He taps on the Headmaster's door and goes in.

23B INT. HEADMASTER'S OFFICE -- NIGHT 23B

Dean Parker comes into the handsomely appointed office.

DEAN PARKER
Working late, Bob?

Behind the big desk is a slightly rumpled gentleman in his late sixties, wearing a tweed jacket that looks like it was made for him in London twenty years ago. He is ROBERT S. GOULD, M.A. (Kings College, Cambridge, '47), Th.M. (Yale, '49), Ph.D. (Princeton, '52); for twenty-seven years the Headmaster of The Regis School.

HEADMASTER
Good God, what time is it?

DEAN PARKER
Nearly lights out. You look like a man who's been thinking big thoughts.

HEADMASTER
Yes indeed Ed. Big thoughts. I've decided to retire. Go settle in a cottage in Bermuda.

The Dean does not buy this for a second.

(CONTINUED)

23B CONTINUED: 23B

DEAN PARKER
What brings this on?

HEADMASTER
Let's say goodnight to this vale of tears.

23C OMITTED 23C

24 EXT. THE QUADRANGLE -- NIGHT 24

The Dean and the Headmaster come out into the quad from West Hall.

HEADMASTER
The search committee from St. Michael's called. They're offering you the Headmastership.

DEAN PARKER
I'm flattered.

HEADMASTER
You should be. It's a great school. On the other hand--We'd hate to lose you here. And since I'm retiring anyway, I think you should consider my job.

DEAN PARKER
And you just happen to be retiring? By coincidence?

HEADMASTER
Exactly.

(CONTINUED)

24 CONTINUED: 24

The students' lights in the buildings behind and ahead of them are going out. We can hear shouts of students echoing from the dorms, some calling "lights out," others replying "Eat shit."

DEAN PARKER
I don't want your job. I don't want to deal with rich people who want to put their names on a gym. I came here to work with students.

HEADMASTER
And St. Michael's?

DEAN PARKER
St. Michael's has good kids. Studious. Reverent. They wear ties. I'd be bored out of my mind. I wouldn't know what to do with myself. I'll keep the job I have.

HEADMASTER
Well, I'm very glad to hear it.

DEAN PARKER
Not still retiring, are you?

HEADMASTER
Well, no. If you can stand it, I can, for a couple more years.

DEAN PARKER
I thought so. Bermuda.

The CAMERA CRANES UP as the two men walk across the quad.

HEADMASTER
It sounds ridiculous, I admit, but you never know. One must retire somewhere.

DEAN PARKER
I'm trying to picture you in short pants.

24 CONTINUED: 24

As the Headmaster and the Dean walk toward the side gate in the quad we continue to CRANE UP to a dark window in the third floor of Fisher Hall ahead of them. We MOVE IN until we see the outline of Billy Tepper at the window, watching.

25 INT. TEPPER'S ROOM -- NIGHT 25

Tepper stands at the window of the dark dorm room. Joey is writing a paper at his desk.

TEPPER
There goes the Dean and the Headmaster.

He takes a ruler off his desk and raps sharply on the radiator, producing sounds that resonate through the building: CLANG CLANG pause CLANG.

JOEY
I can't go. This is due tomorrow.

Three answering CLANGS in the same pattern come echoing up the pipes.

TEPPER
Come on, they're ready. Throw it in gear.

JOEY
Billy, this is your homework.

Billy looks at it without comprehension.

TEPPER
Perfect. Come on.

26 EXT. THE QUADRANGLE -- NIGHT 26

Billy Tepper and Joey Trotta are joined by Ricardo Montoya, Snuffy Bradberry and Hank Giles as they sneak along the perimeter of the dark quad, avoiding the security lights next to the building entrances. The kids look they're playing a scene from "The Great Escape."

27 EXT. WEST HALL -- FIRE ESCAPE -- NIGHT 27

Hank gives Tepper a hand up to the fire escape. Tepper pulls it down. Snuffy sneezes explosively.

THE BOYS
Shut up, Snuffy.

(CONTINUED)

27 CONTINUED: 27

Tepper expertly unlatches the window lock with the thin blade of a putty knife. He opens the window and slips inside. The other kids follow.

28 INT. WEST HALL CAFETERIA -- NIGHT 28

The kids sneak across the dark room.

29 INT. KITCHEN -- NIGHT 29

Billy turns on the flashlight after the swinging doors shut behind them. In the far corner of the gleaming kitchen is a stainless steel food preparation table. The boys pull this table away, revealing an ancient, forgotten trap door. The boys ease it open. There's a staircase that leads down.

30 INT. WEST HALL BASEMENT -- NIGHT 30

As they cross through the basement Tepper shines his flashlight at a bundle of wires strung beneath the ceiling. Snuffy sneezes again. The wires go through a stone wall at the end of the basement. At first glance it doesn't appear that the boys can follow. But then the flashlight reveals an opening low in the wall. It looks not unlike a fireplace. Tepper crawls through.

31 INT. SUB-BASEMENT -- NIGHT 31

Tepper and the other boys emerge into a disused sub-basement that seems to date from an even earlier period than the building itself. There is barely room to stand upright. Big stone pillars support the low ceiling. Ancient rusty machinery and old cobwebbed crates are stored down here. Although the ceiling is low the room is very deep. The beam of the flashlight can barely reach the walls.

Tepper pulls a string and a weak bare bulb in a ceiling fixture lights a small section of the sub-basement. The rest of it remains in darkness.

Tepper takes out two bottles of mouthwash and some small Dixie cups. He puts them down on a packing crate.

TEPPER
Make yourselves comfortable, gentlemen. The bar is open.

HANK GILES
Mouthwash?

(CONTINUED)

31 CONTINUED: 31

Tepper pours out a shot for each of them. Snuffy, meanwhile, sucks on his asthma inhaler and then lights a cigarette. Ricardo Montoya hunkers down on the floor and grabs a cigarette from Snuffy's pack.

RICARDO
I don't think that smoking when you have asthma is such a good idea.

HANK
Smoking isn't such a good idea, period.

SNUFFY
What the hell, I'm a dead man anyway. I'm allergic to dust and cut grass and Maple trees and look where my parents send me to school. They might as well shoot me.

TEPPER
Gentlemen, here's to Donoghue.

HANK
(lifts his Dixie cup)
This better not be mouthwash.

TEPPER
Trust me.

The boys knock back their shots and GASP. It's powerful stuff.

HANK
Trust me? What an asshole. This <u>is</u> mouthwash.

TEPPER
No it's not.

RICARDO
It tastes like mouthwash. What the hell is it?

TEPPER
Four parts one hundred proof Vodka, two parts Peppermint Schnapps for the mouthwash flavor, and one part Creme De Menthe to make it green.

JOEY
Man.

(CONTINUED)

31 CONTINUED: [2] 31

RICARDO
You're very sick, I hope you know that.

TEPPER
That's the beauty of this concept. It looks like mouthwash. It tastes like mouthwash. Get it? We can keep liquor in the room in plain sight. The best part: I sold eight bottles of this stuff today for thirty-five bucks each!

HANK
You're a genius, Billy. A lunatic, but a genius.

TEPPER
Pour us another shot while I work on the entertainment.

Tepper takes out some Radio Shack equipment -- one piece looks like a telephone linesman's phone -- and starts to work, hooking it to a pair of wires that run overhead. He pauses to knock down another shot.

SNUFFY
Oh, man, this is great stuff, it's opening up my lungs, making me breathe easier.

RICARDO
Evidently it's making you <u>fart</u> easier, too.

SNUFFY
I didn't fart.

RICARDO
Yeah? Who did?

HANK
Why are rich white boys obsessed with who farted?

RICARDO
It's the first rule of prep school etiquette: when you're in a basement with a low ceiling, don't fart.

SNUFFY
No, the <u>first</u> rule of prep school etiquette is to pretend to be asleep when your roommate's beating off.

(CONTINUED)

31 CONTINUED: [3] 31

HANK
No, the first rule of prep school etiquette is to wait until your roommate falls asleep <u>before</u> beating off.

Tepper has wired his contraption together and is dialing a number on the handset.

SNUFFY
Was that a personal remark directed at me, roommate?

TEPPER
Speaking of beating off--

He puts the telephone speaker attachment on the packing crate. He listens on the handset and then clips a wire from the hand set to a wire on the speaker box. The sound of RINGING comes from the speaker.

TEPPER
I'll do the talking.

A woman's voice, loaded with artificial sexiness, comes from the speaker.

PHONE VOICE
This is Jennifer. What's your name?

TEPPER
(picking a name from the air)
Steve.

PHONE VOICE
Well, hello Steve. I like that name. Tell me what you look like.

TEPPER
I've got long blond hair --

As Tepper describes "Steve" he looks around at his companions, taking a characteristic from each to make a composite description. Ricardo first.

TEPPER
Five ten, a hundred and sixty pounds.
(looking at Joey)
I've got an earring in my left ear.
(looking at Hank)
Did I mention I'm black?
(MORE)

(CONTINUED)

31 CONTINUED: [4] 31

TEPPER (CONT'D)
(looking at Snuffy)
And I guess that's all.

Snuffy looks offended. He points to his crotch and then holds his hands about a foot apart.

TEPPER
(whispering)
You wish.

PHONE VOICE
You sound very sexy, Steve. I like long blond hair on a black man. I've also got long blond hair. I'm not black but I'm very, very tanned. I'm wearing a black lace bra and panties that look really hot against my skin. You can almost see my nipples through the fabric. Would you like me to take my bra off?

TEPPER
Cool!

CUT TO:

32 INT. DEAN PARKER'S LIVING ROOM -- NIGHT 32

The Dean, dressed in a bathrobe, is at his desk grading papers. He notices that one of the lights on his phone is glowing. He picks up the phone and presses the button. He's startled to hear a woman's voice.

PHONE VOICE
My nipples are dark red, very big, very hard. I'm rubbing my breasts and it feels soooo good. I'm really hot. Can you feel how hot I am, Steve?

This is not what the Dean usually hears when he picks up his private line. The Dean puts down the phone gently and then grabs a flashlight.

CUT BACK TO:

33 INT. THE SUB-BASEMENT -- NIGHT 33

Tepper pours another shot for the boys.

(CONTINUED)

33 CONTINUED: 33

PHONE VOICE
I'm running my hands down over my body now. Slipping my thumbs inside my panties.

CUT TO:

34 INT. HALLWAY -- NIGHT 34

Dean Parker strides down the main corridor of West Hall.

CUT BACK TO:

35 INT. THE SUB-BASEMENT -- NIGHT 35

The boys drink their shots.

PHONE VOICE
I'm completely naked now except for black stockings and high heels. Would you like me to leave them on or take them off?

Tepper looks at his friends. Snuffy mouths the word "Off" but the others mouth the word "On." Majority rules.

TEPPER
Leave them on.

PHONE VOICE
Oh, you're so wicked, Steve, I like that.

CUT TO:

36 INT. HALLWAY OUTSIDE ADMINISTRATION AREA -- NIGHT 36

Dean Parker shines his flashlight into the telephone switching panel. He sees nothing unusual. His flashlight follows the telephone cables down out of the base of the panel to where the bundle of wires disappears into the floor.

CUT BACK TO:

37 INT. THE SUB-BASEMENT -- NIGHT 37

Snuffy takes another hit on his inhaler. The boys are getting sweaty. Even Hank, the most sophisticated of the kids, is finding it difficult to stay cool.

(CONTINUED)

37 CONTINUED: 37

PHONE VOICE
...so soft, so pink I just want to touch it. You want me to touch it, don't you?

SNUFFY
(whispers)
No shit.

RICARDO
(whispers)
Shut up.

TEPPER
Yes, touch it by all means.

PHONE VOICE
Oh my God. Oh my God.

TEPPER
Outstanding.

The phone voice is really starting to build up to her fake orgasm when Tepper suddenly SLAPS HIS HAND ON THE SPEAKERPHONE BUTTON, cutting off the voice in mid moan.

RICARDO
What the--

TEPPER
(savage whisper)
Shut up. Hide. Move.

Snuffy, Joey Trotta, Hank and Ricardo are used to emergency situations like this. Without another word they disappear into the shadows. Ricardo takes the second bottle of mouthwash with him.

Tepper empties the remaining bottle of mouthwash onto the floor and is in the act of unhooking the speakerphone and handset when Dean Parker nails him.

DEAN PARKER
Mr. Tepper, why am I not surprised?

The Dean takes the speakerphone and handset.

DEAN PARKER
Very ingenious. What's that?

Tepper gives him the empty bottle of mouthwash.

(CONTINUED)

37 CONTINUED: [2] 37

DEAN PARKER
You expect me to believe that you crawled down into the basement to drink a bottle of mouthwash?

TEPPER
I'm trying to fight plaque. Gingivitis. Tartar build-up.

Parker holds up the bottle. It's empty, but there is some liquid still clinging to the insides of the bottle. Parker sticks his finger in the bottle and takes a taste.

DEAN PARKER
You alone down here?

TEPPER
Yes, sir.

DEAN PARKER
Where's your roommate?

TEPPER
Up in the room, I guess.

An explosive SNEEZE from off in the darkness.

TEPPER
Shit.

DEAN PARKER
Watch your mouth.
(raising his voice)
Come out, Mr. Bradberry.

Snuffy comes out into the light.

DEAN PARKER
You might as well come out, too, Mr. Trotta.

After a beat Joey Trotta gets up and comes over. Tepper shakes his head in disgust.

TEPPER
He was bluffing.

DEAN PARKER
And the rest of you. Are you there, Mr. Montoya?

JOEY
This is all of us.

(CONTINUED)

37 CONTINUED: [3] 37

DEAN PARKER
Come out now, or I'll put a guard on this basement and do a bed check of the entire school.

Ricardo Montoya and Hank Giles give up and come out.

DEAN PARKER
Mr. Montoya. And Mr. Giles. I want to see you all in my office at 9:00 tomorrow morning. Go to your rooms now. Move.

The boys hurry to comply.

DEAN PARKER
Not you, Billy.

Tepper stops. The Dean hands him the speakerphone and handset.

DEAN PARKER
Where did you get this equipment?

TEPPER
Radio Shack.

DEAN PARKER
Was it expensive?

TEPPER
Not particularly.

DEAN PARKER
Good. Break it.

TEPPER
What?

DEAN PARKER
Throw it on the floor. Smash it.

Billy drops the equipment on to the floor.

DEAN PARKER
You can do better than that. Step on it. Make believe it's my foot.

Billy stomps the hell out of the phone equipment.

DEAN PARKER
Good. Let's go.

CUT TO:

37A INT. WEST HALL DORM HALLWAY -- NIGHT 37A

Dean Parker leads Billy down the silent, dimly lit corridor.

DEAN PARKER
I hope you don't think that you're the first kid to put liquor in mouthwash bottles. They did it in my day. I might have even done it myself.

The Dean studies Billy as they walk along. The Dean stops suddenly. He bangs on the door of a dorm room and flings the door open.

DEAN PARKER
Mr. Greenwalt. Mr. Kouf. Get out here.

Two sleepy seniors stumble out into the doorway. They look at the Dean and Billy.

DEAN PARKER
Mr. Tepper sold you a bottle of mouthwash, with vodka in it. You will not be punished if you give it to me in the next 5 seconds.

The two boys look at each other, then plunge back into the dark room and hand a bottle of mouthwash out to the Dean almost instantly.

DEAN PARKER
Good. Go back to bed.

He shuts the door.

DEAN PARKER
Who's next?

TEPPER
If you're going to kick me out, kick me out. Don't make me look like a narc to my friends.

DEAN PARKER
If we expelled you that would make four prep schools in four years. You trying for the Guinness Book of Records?

(CONTINUED)

37A CONTINUED: 37A

TEPPER
No sir.

DEAN PARKER
Should I try this room? This one? This?

As the Dean points to doors he watches Billy's face. Billy does his best to be inscrutable and to us he is. But not to the Dean.

DEAN PARKER
This one.

He bangs on the door.

DEAN PARKER
Mr. Burg. Mr. Zarpas. Billy Tepper sold you a bottle of vodka. You have to the count of three to hand it out here. One. Two.

(CONTINUED)

37A CONTINUED: [2] 37A

A hand produces it.

DEAN PARKER
Good. Goodnight.

Another door opens down the hall.

DEAN PARKER
You two. Shut the door. This is none of your business.

Dean Parker looks into Billy's eyes.

DEAN PARKER
Where to next?

TEPPER
You made your point. I can't fake you out. Fine. I admit it. Don't put me through this anymore.

DEAN PARKER
Sorry. I'm not going to have alcohol in my dormitories.

TEPPER
I'll get it. I'll bring it to you.

DEAN PARKER
How many bottles are there? And you better not lie to me.

TEPPER
Eight.

DEAN PARKER
I believe you. I'll be in my apartment. You have ten minutes.

38 OMITTED 38

39 INT. DEAN'S LIVING ROOM -- NIGHT 39

Three bottles of mouthwash on the blotter. Two full, one empty. Now five more are placed beside them. Pulling back, we reveal the Dean and Billy.

DEAN PARKER
Do you think I should expel you?

TEPPER
You do what you want. I'm not about to beg to stay in this school.

(CONTINUED)

39 CONTINUED: 39

DEAN PARKER
If we kicked you out who would you live with? Your mother or your father?

TEPPER
I don't exactly have a burning desire to live with either one.

DEAN PARKER
Then why do you have this perverse need to constantly risk getting thrown out of school?

TEPPER
You think I set out to get caught?

DEAN PARKER
I don't think you do this all purely for fun.

TEPPER
I was having loads of fun until you came along. Look sir, should I pack or what?

DEAN PARKER
Sit down and shut up. Quit trying to be such a tough guy. It doesn't impress me.

They stare at each other, then Billy sits down reluctantly.

DEAN PARKER (CONT'D)
I'm not going to expel you. Three schools have tried that. It obviously did nothing for your character. I'm going to do worse than that. You listening?

TEPPER
Yes sir.

DEAN PARKER
I'm going to keep you here until you graduate. Which could take years at this rate.

TEPPER
I might wear you out before then.

DEAN PARKER
Don't worry about wearing me out. I'll wear <u>you</u> out.

CUT TO:

40 INT. TEPPER'S ROOM -- NIGHT 40

Joey Trotta is in the upper bunk reading with a flashlight as Tepper comes in.

JOEY
Well?

TEPPER
He wanted to know why I have such a bad attitude.

JOEY
He kick you out?

TEPPER
No. He put me on pots and pans for the rest of the semester.

JOEY
Fuck.

TEPPER
Could be worse. He could have smashed my kneecap with a ballpeen hammer. That fucker. That asshole. Come on. Get up.

JOEY
I'm going to sleep.

TEPPER
No you're not.

Billy rattles the bunk until Joey sits up.

TEPPER
We've got to strike back. We've got to do something epic tonight. Otherwise I'm going to look like a douchebag to the entire school.

JOEY
You do look like a douchebag.

Billy picks up Joey's jeans and teeshirt and throws them at him.

TEPPER
It was fucking humiliating.

He bangs on the radiator.

TEPPER
Come on man. Get dressed.

Three answering clangs come up through the pipes.

TEPPER
See. They're up for it.

(CONTINUED)

40 CONTINUED: 40

Joey starts pulling on his clothes.

JOEY
You know me, man. I'm up for it too. Only what exactly are we all up for?

TEPPER
I don't know. I'm working on that.

JOEY
Fire hoses?

TEPPER
Been done.

JOEY
Cherry bombs in the toilets?

TEPPER
Too destructive. That would tell the Dean that he got under our skin. We need something cool. Witty. Elegant. And big.

JOEY
Well, I'll just take a nap while you figure it out.

Billy pulls Joey off the top bunk.

TEPPER
No man. I've got it. You're going to love it.

CUT TO:

41 EXT. NEW MEXICO DESERT -- NIGHT 41

A U.S. Border Patrol jeep roars across the desert. 300,000 candle power halogen lights mounted on the roll bar cut a wide swath through the black of the desert night. The powerful lights pick up an old farm truck, about the size of a standard U-Haul, with the back covered in tattered brown canvas.

(CONTINUED)

41 CONTINUED: 41

The jeep races toward the old truck and stops a prudent distance away. One of the border control officers comes on the jeep's PA system in Spanish.

BORDER PATROL GUARD
<<This is the border patrol. You are under arrest. Come down from the truck with your hands up.>>

One by one, EIGHT MEN jump down from the canvas covered back of the truck with their hands up in abject surrender. From a distance they look like a pathetic group of migrant workers. But from up close we can see that they are Cali's men. The two border patrol officers get down from their jeep and walk confidently toward the eight men from the truck.

42 ANGLE ON THE TRUCK 42

Jack Thorpe has stayed in the back of the truck and is aiming a silenced sniper's rifle at the two border patrol officers. He kills one of the officers with a single shot to the forehead. The other officer reacts quickly and dives for the dirt, clawing for his revolver. It takes three shots from Thorpe's silenced rifle to kill him.

Six of Cali's men run immediately toward the fallen border patrol officers. Another man grabs a can of gasoline and hustles it toward the jeep. Cali's men kill the lights of the jeep, toss the Border Patrol Officers' bodies inside, douse it with gasoline and sprint back for the truck.

The big truck lumbers away and after the truck is nearly out of sight the Border Patrol Jeep EXPLODES in a fireball that is bright red against the desert night.

DISSOLVE TO:

43 EXT. THE REGIS SCHOOL -- DAY 43

The chapel bells are CHIMING seven a.m.

44 INT. DEAN PARKER'S APARTMENT -- DAY 44

Parker is knotting his tie, getting ready to go down to breakfast, when a BREATHLESS STUDENT bursts into the room.

STUDENT
Dr. Gould would like to see you right away, in the Quad.

45 EXT. THE QUAD -- DAY 45

Dean Parker strides across the Quad toward a large group of students who have clustered around looking at something that the Dean can't see yet. The students part as the Dean approaches revealing that the furniture of the Headmaster's office has been set up in the middle of the Quad exactly as it was inside the building. Dr. Gould is standing on the lawn next to his desk, looking around at his furniture; he's having a hard time keeping his amusement from showing.

HEADMASTER
Try not to laugh.

DEAN PARKER
I'm trying.

They meet each other's eyes and almost give way, but the Headmaster looks away and the two men just manage to keep straight faces.

HEADMASTER
Look at this. The blotter, the pen, the pictures on the desk, even the magazines on the coffee table are in the right place. You know what I'd really like to do? I'd like to work out here all day. But I don't suppose that would be very good for discipline.

DEAN PARKER
I'm afraid not.

HEADMASTER
Any idea who did it?

DEAN PARKER
A very good idea.

HEADMASTER
Well, don't be too hard on them. It's much better than firehoses in the chapel or cherry bombs in the toilets.

The Headmaster walks off to West Hall. Dean Parker looks around at the crowd of students.

DEAN PARKER
(shouting)
Mr. Tepper! Mr. Trotta! Mr. Bradberry! Mr. Montoya! Mr. Giles!

CUT TO:

^^^^ PAGES 26, 27 AND 28 ARE OMITTED ^^^^

46-50 OMITTED 46-50

51-53 OMITTED 51-53

54 EXT. WEST HALL PORTICO -- DAY 54

Dean Parker pops the trunk of his car and loads a cardboard carton filled with mouthwash bottles into it.

54A EXT. MAIN GATE -- DAY 54A

The Dean drives out of the Main Gate and waves to Frank the Guard.

55 EXT. THE REGIS SCHOOL PRIVATE DRIVE ENTRANCE -- DAY 55

Dean Parker's car turns out of the private drive that leads to the school and onto the two lane highway that runs past it. His car passes a brown UPS truck and a black Econoline van parked by the side of the road, pointed in the opposite direction.

56 INT. UPS TRUCK -- DAY 56

Cali and Jack Thorpe are in the front seats, watching the front entrance. Cali checks his watch.

CUT TO:

57 EXT. THE REGIS SCHOOL -- QUADRANGLE -- LATER -- DAY 57

The chapel bells chime twelve o'clock. Students and faculty begin to stream out of the other building toward West Hall for lunch.

58 INT. WEST HALL DINING ROOM -- DAY 58

Billy Tepper and Joey Trotta are standing with their trays in a long cafeteria line.

CUT TO:

59 EXT. THE REGIS SCHOOL -- MAIN GATE -- DAY 59

The UPS truck pulls up to the main gate. The black van has pulled off the road behind it. Frank the Guard steps out of the small gate house.

FRANK THE GUARD
Can I help you?

Then he sees that Jack Thorpe has a silenced pistol pointed right at him.

JACK THORPE
We don't want to hurt you.

But Frank panics and goes for his gun, suicidally. Thorpe fires a single shot which knocks him back into the gate house. Then the UPS truck drives swiftly toward the school buildings while the black van follows it through the main gate. The black van veers off the asphalt and drives over the grass toward the group of students who are playing frisbee on the front lawn. The students turn to stare at the van curiously.

CUT TO:

60 INT. WEST HALL DINING ROOM -- DAY 60

Tepper and Joey have reached the food. GUBER, a student who is dishing up Tepper's plate is in the middle of a complaint.

GUBER
Where's the thirty-five bucks I paid for that bottle of--

He is cut off abruptly by the sound of AUTOMATIC WEAPONS FIRE from the quad outside. The chatter of students and faculty stops; people turn in the direction of the noise but no one takes cover: the sound is so incongruous in this prep school setting that they have no idea how to react.

(CONTINUED)

60 CONTINUED: 60

Then SIX ARMED MEN burst into the dining room. The students and faculty are too stunned to respond. One of men fires a machine pistol clip into the ceiling. Now the students dive for the floor and crawl under tables, knocking trays of food everywhere.

CUT TO:

61 INT. MAIN BUILDING LOBBY -- DAY 61

A BRAVE STUDENT is trying to call the cops on one of the pay phones when a short burst of machine gun fire strafes the phone right in front of him.

A TEACHER -- MR. MILLER -- grabs the gun barrel to keep the student from being killed. The young Colombian with the gun swings the butt of the gun forward, into the teacher's stomach. The teacher lets go of the gun barrel and sinks to his knees, the wind knocked out of him, helpless. So it's totally unnecessary when

62 CALI 62

puts his pistol to the teacher's head and blows him away, execution-style.

63 THE STUDENT AT THE PAY PHONE 63

thinks he's the next to be killed. Instead Cali's man grabs him and pushes him toward a small knot of students who are staring in horror at Mr. Miller's body on the lobby floor. Another of Cali's men herds the group of students toward the dining room. Cali points at the pay phones, and the first gunman fires a burst of shots that destroy the other pay phones.

CUT TO:

64 INT. FISHER HALL DORM CORRIDOR/TEPPER'S ROOM -- DAY 64

A pair of Cali's men pound down the corridor looking for a specific room: the one Tepper and Joey shared with Donoghue. When they find it they kick the door open. No one is in the room. Tepper's and Joey's stuff is all over most of the room, but the third bed -- Donoghue's -- has just a bare mattress with an empty desk beside it. The two men go back out into the corridor, kicking in the doors of the other rooms, searching.

CUT TO:

65 OMITTED 65

66 INT. HALLWAY OUTSIDE ADMINISTRATION AREA -- DAY 66

Jack Thorpe pries open the telephone switching panel. He studies the schematic, then cuts all the lines except those to the administration office.

CUT TO:

67 INT. WEST HALL DINING ROOM -- DAY 67

The boys have been lined up, seated, against the walls of the room. One of Cali's men walks down the line of boys comparing each boy to a photograph that he's holding. He pauses briefly in front of Tepper and Joey Trotta and then moves on. Tepper catches a glimpse of the photograph. He whispers to Joey--

TEPPER
They're looking for Donoghue.

CUT TO:

68 INT. REAR OF FISHER HALL -- DAY 68

Two of Cali's men have found an attic room that faces the rear of the campus. They are setting up a .50 caliber heavy machine gun on a tripod at the gable window.

CUT TO:

68A EXT. BELL TOWER -- DAY 68A

A .50 caliber machine gun is already in place up here, covering the main gate. The men in the tower are opening a crate of anti-tank weapons.

CUT TO:

69 INT. HEADMASTER'S OFFICE -- DAY 69

Cali is sitting calmly at the Headmaster's desk. The Headmaster sits in front of him.

HEADMASTER
You can threaten me as much as you like, but the fact remains: officers from the United States Marshal's Service took young Donoghue out of school yesterday. They did not say where they were taking him.

(CONTINUED)

69 CONTINUED: 69

When Cali replies, it is the first time we hear him speak English. His English is excellent, with almost no trace of an accent.

CALI
I've been under a lot of strain lately and I don't have a lot of patience. If you're lying and he's here, I'll find him, and then I'll kill you.

HEADMASTER
He's not here.

Jack Thorpe comes in with a large stack of files. He places the top one in front of Cali and points to the relevant passage. Cali scans it.

CALI
Well, according to this you're telling the truth. If you continue to do that you've got nothing to fear from me. Please go and rejoin the others. Keep the students quiet.

HEADMASTER
These young men have done nothing to you.

CALI
I realize that.

One of Cali's men escorts the Headmaster out. Cali rounds on Thorpe.

CALI
How could this happen -- we pay a fortune for this kind of information.

Thorpe puts the other stack of files in front of Cali.

JACK THORPE
We've been in transit, they couldn't get to us. But we might not have a problem. I think you'd better look at these.

CUT TO:

70 EXT. KINGS COUNTY SHERIFF'S OFFICE -- DAY 70

In the parking lot in front of the Sheriff's office is a brown patrol car emblazoned with a two foot high Day-Glo spray paint letters: REJECTS RULE. A HAND comes into frame and SLAPS the door of the car.

SHERIFF
I want the slick little bastard that spray painted my car! I don't give a good Goddamn how rich his daddy is!

Pulling back, we reveal that Dean Parker is standing with the Sheriff by the desecrated car. His own car is parked nearby.

SHERIFF (CONT'D)
Otherwise I'm gonna start arresting any of them damn Rejects that show their faces in this town. I'll throw them all in jail!

DEAN PARKER
I don't think so. Take a look at this.

The Dean pops the trunk of his own car to reveal eight bottles of mouthwash.

SHERIFF
Mouthwash?

DEAN PARKER
No. Vodka. 100 proof vodka.

SHERIFF
So?

DEAN PARKER
So, I believe your Uncle owns the liquor store just down the street.

SHERIFF
Now wait a minute, Dean --

DEAN PARKER
You and I are going to make a deal, Sheriff. You're going to forget about the kids who painted your car, and I'm going to forget about your Uncle selling liquor by the case to one of my boys.

SHERIFF
You think you can come down here and blackmail me--

(CONTINUED)

70 CONTINUED: 70

A DEPUTY runs out of the Sheriff's Office toward them.

DEPUTY
Sheriff?

SHERIFF
What?

DEPUTY
Somebody's been shot out at the school.

SHERIFF
(all business now)
Come on, Dean.

They get into a sheriff's car (not the spray painted one) and peel out, leaving the Dean's car behind.

CUT TO:

71 OMITTED 71

72 INT. WEST HALL CORRIDOR -- DAY 72

A pair of Cali's men are fastening blocks of plastic explosive at strategic points in the main hallway. They attach detonators to the blocks of explosive and string loops of orange wires down the hall.

CUT TO:

72A EXT. THE QUAD - DAY 72A

Two of Cali's men rig orange wires and explosives to the walls of the quad.

73 INT. ANOTHER HALLWAY -- DAY 73

Two more of Cali's men are using a staple gun to attach a strand of the distinctive orange wire to the wall alongside other orange bomb wires that have already been tacked up.

CUT TO:

74 INT. WEST HALL DINING ROOM -- DAY 74

Cali, with Jack Thorpe at his side, is standing in the center of the big room. He takes the top file off the stack that Jack is holding.

CALI
Aboud, Lawrence.

Lawrence Aboud is a sixteen-year-old sophomore, unbelievably terrified at being singled out.

(CONTINUED)

74 CONTINUED: 74

CALI
Aboud, Lawrence.

The boy is finally able to say:

ABOUD
Here.

Cali takes a few steps toward him.

(CONTINUED)

74 CONTINUED: 74

CALI
Your father is the president of Tex-Pete Oil Company?

Aboud nods.

CALI
Bradberry, Jonathan.

Now it's Snuffy's turn to be terrified at being singled out. His face goes brick red. He raises his hand. Cali takes a few steps over to him.

CALI
You are the son of Stephen Bradberry.

SNUFFY
Yes.

CALI
Chairman of the First Empire Bank of New York, also Vice Chairman of the Republican Party?

SNUFFY
Yes.

CALI
Josephson, Nicholas. Josephson, Michael.

These two brothers are sitting next to each other. One's eighteen, the other's fifteen. They raise their hands.

CALI
Your mother is publisher of the San Francisco Tribune?

NICHOLAS JOSEPHSON
Yes, sir.

CALI
Giles, Henry, the third.

HANK GILES
Here.

Cali turns to look at him.

CALI
Your father is Representative Henry Giles, Jr., chairman of the House Armed Services Committee?

(CONTINUED)

74 CONTINUED: [2] 74

HANK GILES
Yes.

Cali takes another file.

CALI
Trotta, Joseph.

Joey Trotta raises his hand.

CALI
Your father is Albert Trotta of New York City?

Joey Trotta nods.

CALI
The Albert Trotta?

Joey just looks at him.

CALI
What's the matter? You're not proud of your father?

JOEY
No.

Cali stares at Joey for a few seconds and then lets the matter drop.

CALI
Montoya, Ricardo.

RICARDO
Yes, sir.

CALI
Your father is senior partner of Johnson, Montoya and Epps; past president of the New York Bar Association?

RICARDO
Yes, sir.

CALI
Are you Mexican?

RICARDO
Mexican American.

CALI
Do you speak Spanish?

(CONTINUED)

74 CONTINUED: [3] 74

RICARDO
No, not really.

CALI
(to Jack in Spanish)
<<Take him out and shoot him.>>

RICARDO
No, wait!

Cali turns back to him.

CALI
You don't speak Spanish?

Ricardo is pale and shaking, realizing that he's been trapped.

RICARDO
I'm sorry, I do speak a little Spanish.

Cali takes a gun from one of his men. Billy Tepper shouts:

TEPPER
Hey! Don't!

As Cali clubs Ricardo across the legs with the barrel of the machine gun, Hank Giles and Joey Trotta pull Billy Tepper back down to the floor. Cali walks over to Tepper as Ricardo falls over onto his side clutching his shins in agony.

CALI
You are a friend of his?

TEPPER
Yes.

CALI
He is lucky I didn't shoot him. What's your name?

TEPPER
William Tepper.

Jack finds the relevant file and hands it to Cali.

CALI
What does your father do?

TEPPER
He's a contractor.

(CONTINUED)

74 CONTINUED: [4] 74

Cali looks in the file.

CALI
According to this, he owns the third largest construction company in the world.

TEPPER
Yes. He's a contractor.

CALI
Stand up.

He motions Billy to step closer to him. Cali stares at Billy.

CALI
You're not afraid?

TEPPER
Oh yes, I'm afraid.

CALI
Good. Don't fuck with me.

Cali turns to Jack Thorpe.

CALI
You're right, we don't need Donoghue. We can play with these.

CUT TO:

75 EXT. THE REGIS SCHOOL -- MAIN GATE -- DAY 75

The Sheriff's car screams up to the main gate where two other Sheriff's cars and an ambulance are parked. The Sheriff and Dean Parker jump out of the car.

SHERIFF
Who got killed?

DEPUTY
A security guard.

Dean Parker goes to the stretcher that's being loaded into the ambulance. He pulls back the sheet.

DEAN PARKER
It's Frank Ingram.

He lowers the sheet reverently back.

SHERIFF
What's going on up at the school?

DEPUTY
We don't know. We get fired on if we try to get past the gate.

(CONTINUED)

75 CONTINUED: 75

SHERIFF
(pointing to two deputies)
Get your shotguns and lay down on the back seat of my car. Stay out of sight.

DEAN PARKER
You better not do that. Call the State Police, call the F.B.I.

SHERIFF
Don't tell me what to do.

DEAN PARKER
I'll call them myself!

The Sheriff gets behind the wheel and noses his car up through the gate. He checks to make sure his two men are out of sight in the back seat behind him before coming on the car's P.A. system.

SHERIFF
(on P.A.)
Now hear this, up at the school. This is the King's County Sheriff speaking. Hold your fire. I'm comin' up to talk to you.

76 ANGLE FROM INSIDE THE MAIN GATES 76

The Sheriff's car gets about ten yards up the driveway when a burst of .50 caliber warning shots THUD into the asphalt in front of the car. The Sheriff's car stops abruptly.

SHERIFF
(on P.A.)
Hold your fire. Hold your fire. I'm alone and unarmed.

77 INT. FISHER HALL ENTRANCE HALLWAY -- DAY 77

Cali and Jack Thorpe watch as

78 EXT. MAIN DRIVEWAY -- DAY 78

The Sheriff's car starts moving slowly forward.

79 INT. FISHER HALL ENTRANCE HALLWAY -- DAY 79

Cali issues orders in rapid Spanish on the walkie-talkie.

80 EXT. THE DRIVEWAY -- DAY 80

A fresh burst of .50 caliber heavy machine gun slugs SMASH through the grill of the Sheriff's car. The car's momentum carries it forward two more feet before it stops in a cloud of steam and black smoke. The car doors are flung open, and the Sheriff, along with the two deputies hidden in the back seat, sprint for the safety of the main gate.

81 EXT. BELL TOWER -- DAY 81

One of Cali's men takes aim with the anti-tank rifle.

82 EXT. THE DRIVEWAY -- DAY 82

A streak of vapor cloud crosses the two hundred yards between the top floor dormitory window and the Sheriff's car in an eye-blink. The Sheriff's car ERUPTS in a titanic explosion that leaves only the engine block, transmission and four wheels still somewhat intact in the smoking ruin.

CUT TO:

83-84 OMITTED 83-84

(CONTINUED)

85 EXT. THE REGIS SCHOOL -- EVENING 85

This WIDE ANGLE view of the campus, as the sun sets magnificently behind the wooded hills in the distance, makes the campus look utterly serene, pastoral, and innocent.

CUT TO:

85A EXT. REGIS SCHOOL MAIN GATE -- NIGHT 85A

Now members of the F.B.I. Hostage Rescue Team have taken up positions around the main gate. The local F.B.I. SPECIAL AGENT IN CHARGE, the HOSTAGE RESCUE TEAM COMMANDER, and the Sheriff hurry over to meet a government sedan that's just arriving. F.B.I. DEPUTY ASST. DIRECTOR OTIS BROWN gets out of the sedan and hurries over to meet them.

F.B.I. SAC
Sheriff, this is Deputy Assistant Director Otis Brown. Otis, the Sheriff has agreed to our assuming jurisdiction.

SHERIFF
I just have a small department. Nothing like this has ever happened in this county, even this part of the state.

Brown shakes hands with the Sheriff, then turns to the HRT Commander.

MR. BROWN
I've been briefed on the plane. What's your assessment?

H.R.T. COMMANDER
Sir, there's an unknown number of terrorists with .50 caliber machine guns and anti-tank rockets. There's about three miles of perimeter around the campus, and their weapons can sweep the whole area. We've got to get assistance from the military.

MR. BROWN
I'll try to get it. No communication from the school at all?

F.B.I. SAC
None.

AIDE AT CAR
Mr. Brown, headquarters.

Brown goes back to the car to take the phone call.

85A CONTINUED: 85A

MR. BROWN
That's right, I'm at the scene.
(a beat)
No, sir, that's not true. We did anticipate an attack. We increased security on the court, on government officials, on our embassies and bases overseas, we put out a full nation-wide alert -- we took the judge's son out of this very school. But it's certainly fair to say that we did not anticipate this situation.
(a beat)
Our Hostage Rescue Team is on site and getting into position. You and the Attorney General have to call the President. We urgently need military assistance to secure the perimeter, and we'll require military counter-terrorism units to work with us should we have to go in.
(a beat)
No, sir. We don't know what their demands are. But I can damn well guess.

CUT TO:

86 INT. HEADMASTER'S OFFICE -- NIGHT 86

Two of Cali's men are unspooling loops of the orange wire that has been strung around the campus attached to the plastic explosive. Jack Thorpe, meanwhile, is working to attach the various wires, as many as forty in all, to a central, radio-controlled detonating device. Meanwhile, Cali is at the Headmaster's desk, tuning in a powerful ham radio receiver.

JACK THORPE
This will--

Cali waves him to silence as he tunes in a voice speaking Spanish.

VOICE ON RADIO
Ocho, tres, viente...

As the voice calmly reads a series of numbers in Spanish Cali writes them down. Jack Thorpe listens for a second, then waves the two other men back to work.

CUT TO:

87 INT. WEST HALL DINING ROOM -- NIGHT 87

The Headmaster is addressing the students and staff.

HEADMASTER
I have been told that this situation is likely to last for several days. The cooks are to prepare meals as usual. They may go to the kitchen and start dinner now. Those students who have work assignments in the kitchen should continue them.

(CONTINUED)

87 CONTINUED: 87

Hank Giles nudges Billy Tepper in the ribs.

HANK
Pots and pans, man.

TEPPER
Shit.

HEADMASTER
Except for the cooks, the faculty and staff are to assemble in the lobby. Wait for a guard to escort you. I'm sorry, I can't tell you what's going to happen.

STUDENT
Who are these people, sir? What do they want?

HEADMASTER
I wish I could tell you. The leader of this group will be giving us further instructions later. Until then all students who do not have duties in the kitchen are instructed to stay in this room.
(a beat)
They killed Mr. Miller. We must all do exactly what we're told.

CUT TO:

88-90 OMITTED 88-90

91 EXT. COMMAND TENT AREA -- NIGHT 91

A US Army Black Hawk helicopter lands. MAJOR GENERAL ED KRAMER, Commander of a Joint Counter-Terrorism (CT) Task Force composed of elite troops from all branches of the military, descends from the helicopter with his staff. Otis Brown and the F.B.I. staff, along with an advance military team, waits for the helicopter. Mr. Brown shakes hands with the General, and the staffs hang back to allow the two men to converse privately as they walk toward the tent.

MR. BROWN
Glad you could get here so quickly, Ed.

GENERAL KRAMER
My pleasure, Otis. I've got troops taking up observation positions around the perimeter of the school, and an assault force at a staging area five minutes away. My orders are to assist you with observation and surveillance; to plan for a joint assault with your people, but that's it. Anything else would require the specific orders of the President.

MR. BROWN
I understand. Let's hope we never need to ask.

CUT TO:

92 INT. HEADMASTER'S OFFICE -- NIGHT 92

Jack Thorpe is putting the finishing touches on the bomb detonator on the Headmaster's desk. Wired to the detonator itself is a plastic box with an antenna sticking out of it. This is a remote control receiver. Thorpe hands Cali a small remote control trigger -- it looks like a garage door opener. A piece of plastic covers the button so it can't be pressed accidently.

CALI
Is it armed?

Thorpe makes a final adjustment, and a small red light on the remote control comes on and glows steadily.

JACK THORPE
Now it is.

Cali tapes the remote to the back of his wrist.

CUT TO:

93 INT. THE REGIS SCHOOL -- KITCHEN -- NIGHT 93

Billy is up over his elbows in hot soapy water doing the pots and pans. A cook brings over another stack of dirty utensils.

(CONTINUED)

93 CONTINUED: 93

TEPPER
School gets taken over by terrorists and I'm still on pots and pans.

One of Cali's men (JORGE) comes in and exchanges a few words with the man keeping watch on the kitchen workers. That man now gestures to the cooks and students.

JORGE
Stop now, please. Come outside.

Billy dumps the remaining pots into the water to soak and joins the others.

CUT TO:

94 INT. DINING ROOM -- NIGHT 94

The students are lined up against the walls and Jack Thorpe is counting them carefully as Cali speaks.

CALI
Anyone who leaves this building will be shot. We will take a head count now and again in the morning. If one person is missing, five of you will be executed. If two are missing, ten will be shot. And so on. Tomorrow we will count heads every hour on the hour. If all goes well, you will be allowed out in the quadrangle -- but every hour on the hour you must be in this room to be counted. Does everyone understand?

Everyone does.

CALI (CONT'D)
Second, you have seen the orange wires running throughout this building and outside. They are wired to explosives. If some of these wires are cut the rest of the explosives will go off automatically. If the individual explosives are tampered with, they will explode. Do not touch the wires. Do not touch the explosives.

Jack Thorpe finishes his headcount.

(CONTINUED)

94 CONTINUED: 94

JACK THORPE
97, 98, 99.

One of Cali's guards (Carlos) comes in.

CARLOS
<<The telephone.>>

Jack Thorpe gathers up the Headmaster and follows Cali toward the door.

CALI
Remember, if one is missing, five will be killed.

CUT TO:

95 EXT. THE REGIS SCHOOL -- MAIN GATE -- NIGHT 95

The command tent outside the school has been finished.

96 INT. COMMAND TENT -- NIGHT 96

Elaborate communications gear is in place inside the tent. In the background, the HRT Commander and the Military CT experts are pouring over plans of the school. Deputy Asst. Director Brown sits at a table with General Kramer, Dean Parker and two F.B.I. aides. Brown has a conventional telephone to his ear. The other men are wearing headphones. A tape recorder turns slowly.

MR. BROWN
This is F.B.I. Deputy Director Otis Brown. Who am I speaking with?

HEADMASTER'S VOICE
This is Dr. Robert Gould.

INTERCUT WITH:

97 INT. HEADMASTER'S OFFICE -- NIGHT 97

Cali also has a tape recorder going. He stands over the Headmaster.

HEADMASTER (TO PHONE)
All of the boys are here. They are all alive and in good health. They're frightened--

CALI
(interrupting)
Tell them about the explosives.

(CONTINUED)

97 CONTINUED: 97

HEADMASTER (TO PHONE)
There are explosives all over the campus. He says that if the wires are cut they'll blow up.

Cali shows him the button taped to the back of his wrist.

HEADMASTER (CONT'D TO PHONE)
He has a remote control device attached with tape to the back of his hand. He says that he can blow up the school by pressing the button.

Cali takes the phone.

CALI (TO PHONE)
It is true -- and I won't hesitate. If you attack the school, my men will start shooting students until you stop. But if by some miracle you kill all my men, whatever happens, I'll still have time to press the button and everyone will die.
(a beat)
I am releasing the faculty. One of them will be carrying a complete list of my demands. They are non-negotiable. If you do not produce my father unharmed I will start executing hostages. I'm sure you have already discovered who these students
are -- and who their parents are.

He hangs up.

CUT TO:

97A EXT. COMMAND TENT/MAIN GATE -- NIGHT 97A

Dean Parker, General Kramer and Deputy Asst. Director Brown walk from the command tent toward the main gate, passing the spraypainted "Rejects School" sign.

MR. BROWN
What does this mean?

(CONTINUED)

97A CONTINUED: 97A

DEAN PARKER
Over half our student body consists of boys that were expelled from other prep schools. Hence the nickname. And that's why we have such a
concentration of rich kids.

MR. BROWN
I see.

DEAN PARKER
You don't see. My boys, many of them, have a real problem with authority. There's no telling what they might do in a situation like this.

GEN. KRAMER
They could get themselves killed.

DEAN PARKER
Exactly. There's one boy in particular--

GEN. KRAMER
Here they are.

98 EXT. FISHER HALL ENTRANCE -- NIGHT 98

The faculty and staff -- twenty men and four women -- emerge from the main doors blinking into the spotlights from the F.B.I. and Sheriff's cars. Four of the men carry Mr. Miller's body on a stretcher.

99 EXT. MAIN GATE -- NIGHT 99

Parker, Kramer and Brown stand at the gates, watching the teachers walk down the drive.

(CONTINUED)

99 CONTINUED: 99

MR. BROWN
There's a body.

He hands Dean Parker his binoculars.

DEAN PARKER
I think it's Jesse Miller, the Chemistry teacher. Do you think it's true? About the explosives? Would he be willing to blow himself up along with everyone else?

MR. BROWN
I think he'd be willing to do anything if he doesn't get his father back. Anything.

CUT TO:

100 INT. WEST HALL DORMITORY CORRIDOR -- NIGHT 100

Jack Thorpe and two of Cali's men (Carlos and Jorge) lead the students down the hallway of the freshman dorm, shoving half a dozen students into each two man room. The students each carry a small bundle of clothing and other possessions.

101 INT. DEREK'S ROOM -- NIGHT 101

Billy Tepper, Hank Giles, Joey Trotta, Snuffy Bradberry and Ricardo Montoya are pushed into a room with a couple of frightened fourteen-year-old freshmen.

HANK
We managed to stay together anyway.

RICARDO
That's my ambition in life. To die with you guys.

Snuffy points to the freshman named DEREK.

SNUFFY
You're the kid they call Yogurt, right? This is your room?

DEREK
My name's Derek, he's Ted and yeah, this is our room.

SNUFFY
(claiming a bed)
Not any more.

Snuffy pulls out a Playboy from under the bed.

DEREK
Hey!

JOEY
Don't be an asshole.

HANK
Got any sleeping bags? Blankets?

Ted gets a sleeping bag down from the closet.

RICARDO
Got any food? A candy bar?

Billy picks up an elaborate remote control airplane.

TEPPER
This yours?

DEREK
Yeah, I made it.

TEPPER
So, Yogurt..ah..Derek..

(CONTINUED)

101 CONTINUED: 101

DEREK
You can call me Yogurt if you want.

TEPPER
The remote control thing the leader is holding, will it work?

DEREK
Sure.

TEPPER
Then we are well and truly fucked. They can't rescue us -- we'd all get killed.

RICARDO
Then they'll pay the ransom.

TEPPER
Maybe.

JOEY
We've got to do something, man. We can't let these bastards roll over on us.

HANK
Do we have a choice?

SNUFFY
Could we change the subject? I'd like to go to sleep without wetting my pants.

CUT TO:

102-107 OMITTED 102-107

107A EXT. REGIS SCHOOL - NIGHT 107A

Now a pair of enormous searchlights are in place near the main gate, and the beams play on the sides of the buildings.

^^^^ PAGE 51. IS OMITTED ^^^^

^^^^ PAGE 51. IS OMITTED ^^^^

108 INT. DEREK'S ROOM -- NIGHT 108

It's very late and everyone is trying -- with limited success -- to sleep on every horizontal surface of Derek and Ted's small room. Joey is standing at the window, staring out at the searchlights, which occasionally bathe the room with light. Billy gets up and joins his friend.

TEPPER
Can't sleep?

JOEY
No.

TEPPER
Neither can I.

SNUFFY
None of us can sleep, especially with you two talking.

JOEY
There's got to be something we can do.

HANK
Yeah. We can be cool and wait to be rescued.

TEPPER
Anybody know Morse code? With that light and a mirror we could signal back and forth.

SNUFFY
No, Billy, nobody knows Morse code, for Christ's sake.

Snuffy gives up the idea of sleep. He switches on the light and fires up a cigarette.

SNUFFY
We got the perfect number for poker. Got a deck of cards?

Ricardo snatches the cigarette and grinds it out.

RICARDO
You can't smoke in the dorms.

SNUFFY
What're are they going to do? Throw me out?

JOEY
Shut up.

He goes over to the door, opens it, peeks out.

109 INT. WEST HALL DORMITORY CORRIDOR -- NIGHT 109

At the edge of the hall Carlos sits in a chair tipped back against the wall. He sees Joey's head peek out of the door halfway down the hall. He waves him back inside.

CARLOS
<<Shut the door. Go to sleep.>>

110 INT. DEREK'S ROOM -- NIGHT 110

Joey shuts the door.

JOEY
There's one of them at the end of the hall.

TEPPER
Yeah?

JOEY
He's alone.

SNUFFY
Uh huh.

(CONTINUED)

110 CONTINUED: 110

JOEY
We make some noise, get him down here, jump him.

TEPPER
Yeah? Then?

JOEY
The guy's got a machine gun. With a fucking machine gun we can chew these fuckers up.

It's an extraordinarily passionate speech from the normally taciturn boy, and his friends are taken aback.

TEPPER
Whoa, Joey.

SNUFFY
This machine gun stuff must run in Mafia families.

JOEY
You scumbag!

Joey makes a move for Snuffy but Hank holds him back. Billy steps between them.

SNUFFY
That was a joke, O.K.? I'm your friend. I can call you a fucking wop if I want.

(CONTINUED)

110 CONTINUED: [2] 110

TEPPER
O.K. Kiss and make up.

Joey and Snuffy look at each other, then slam their forearms together.

JOEY
O.K., man. But don't call me a wop, all right?

SNUFFY
Sure. Can I call you an asshole?

JOEY
Asshole, dickhead, whatever.

TEPPER
You're gonna forget this machine gun stuff, right?

JOEY
O.K., then you come up with a better idea.

TEPPER
You want to know what we should do?

RICARDO & HANK & SNUFFY
No.

TEPPER
(ignoring them)
We need to find out everything about these guys that are holding us -- how many there are, what kind of weapons they have -- all that stuff. Then we need to get the information to the outside world. Once we do that they can rescue us.

JOEY
Cool. Let's do it.

SNUFFY
Sounds like a lot of effort for a group of underachievers.

HANK
The difference is, if the Dean catches you, he doesn't kill you.

(CONTINUED)

110 CONTINUED: [3] 110

TEPPER
Come on guys are you with me or not?

HANK
Of course we're with you, Billy.

RICARDO
But, if you get us shot we're going to be pissed.

111-117 OMITTED 111-117

^^^^ PAGE 56. IS OMITTED ^^^^

118-119 OMITTED 118-119

120 EXT. THE CAMPUS PERIMETER -- VARIOUS ANGLES -- DAY 120

Fresh troops take up positions around the campus while other troops stand in line at makeshift mess tents.

121-122 OMITTED 121-122

^^^^ PAGE 57. IS OMITTED ^^^^

^^^^ PAGE 57. IS OMITTED ^^^^

123 EXT. THE REGIS SCHOOL -- PRIVATE DRIVE -- DAY 123

Now the Sheriffs are holding back a great crowd of media people. REPORTERS, CAMERA CREWS and satellite trucks from CNN, NBC, CBS and ABC, WIRE SERVICE REPORTERS, PRINT JOURNALISTS, STILL PHOTOGRAPHERS. Right now all the cameras are focusing on an Army Blackhawk helicopter flying overhead.

123A HELICOPTER POV 123A

The helicopter sweeps up over the trees, revealing the massive school buildings.

124 OMITTED 124

125 OMITTED 125

^^^^ PAGE 58A. IS OMITTED ^^^^

^^^^ PAGE 58B. IS OMITTED ^^^^

126 EXT. THE QUAD -- DAY 126

The Regis School students are relaxing in the quad, playing frisbee, reading, or working on their tans; they're behaving as normally as they can while under the eye of three of Cali's men: Carlos, Ruiz and Jorge.

Billy and Joey are in one section of the quad, talking to students, while Hank, Snuffy and Ricardo are checking out the bomb wires strung around the perimeter of the quad.

The Headmaster is sitting on the bench in the center of the quad, talking to the twenty youngest boys, the freshmen, Derek and Ted among them.

HEADMASTER
If we teach you nothing but how to study, a method of learning, then we'll have done our job. Now this -- some of you may recognize it -- is a book.

Dr. Gould notices Ted and some of the other boys keep looking at the guards.

HEADMASTER
Don't pay any attention to them. One way or another they'll be gone before long, but this book will be important forever.

126A EXT. THE QUAD -- LATER -- DAY 126A

An athletic kid named GUBER is doing sit-ups. Billy and Joey sit down on either side of him.

TEPPER
Hey, Guber. I heard you took a breakfast tray up to the lookouts in West Hall. What room are they in?

GUBER
The infirmary.

JOEY
How many?

GUBER
Two.

TEPPER
What kind of stuff did they have?

Guber stops doing sit ups. He looks sharply at Billy and Joey.

(CONTINUED)

126A CONTINUED: [2] 126A

GUBER
What do you mean, what stuff?

TEPPER
Guns, grenades, that stuff.

GUBER
They've got all kinds. Tons of it. A big machine gun. Am I gonna get in trouble for this?

TEPPER
Come on, Gube, don't be a wuss.

Joey starts to sketch.

JOEY
Describe the machine gun.

GUBER
About three feet long. It was on a tripod, and had a belt, like the ones in the World War I movies...

CUT TO:

127 OMITTED 127

128 INT. MOTEL MEETING ROOM -- DAY 128

General Kramer, Deputy Asst. Director Brown and Dean Parker are sitting in front of a CROWD OF ANGRY AND DISTRAUGHT PARENTS. Brown whispers to the Dean.

MR. BROWN
You realize that the head of the New Jersey Mafia is here in this room?

DEAN PARKER
I see him.

MR. BROWN
Knowing that, you let his son go to your school?

DEAN PARKER
Of course. It's not the boy's fault who his father is.

While this is going on some parents are shouting:

(CONTINUED)

128 CONTINUED: 128

FATHER #1
Why don't you send your troops in there and shoot the sons of bitches?

MOTHER #1
You're crazy. Shut up!

GENERAL KRAMER
Please. One at a time.

Another man stands up and speaks much more reasonably.

PARENT
I've always heard that the F.B.I. advises parents to pay the ransom when their child is kidnapped. Why don't you just give this guy what he wants?

MR. BROWN
The F.B.I. has no such policy. Furthermore, your sons have not been kidnapped. They are being held as hostages by terrorists. As you know it is the policy of the United States not to conceed to terrorist demands.

FATHER #3
That policy's gonna have to change! We'll go to the White House if we have to.

(CONTINUED)

128 CONTINUED: [2] 128

A woman stands up and shouts.

MOTHER #2
My family is not rich. We don't have influence at the White House. My son is on a full scholarship to the school.

ANOTHER VOICE
So is mine.

MOTHER #2
We should talk to the press. Why should our kids suffer with the rich kids?

This provokes cries of outrage from some parents, agreement from others. The three men on the platform look at each other.

DEAN PARKER
Nobody should go to the White House, nobody should talk to the press. I know what a strain this is, but you could be putting your sons in greater danger. Let the experts handle this.

In the back of the meeting room, A WELL-DRESSED WOMAN is trying to light a cigarette, but she is trembling so much that she breaks it in half instead. It's her last one. She crumbles the pack and throws it away. A LARGE GENTLEMAN, wearing a smartly cut double breasted suit, walks across the aisle and offers her a cigarette. She accepts it gratefully. He lights it for her.

(CONTINUED)

128 CONTINUED: [3] 128

WOMAN
Thank you so much. I'm so upset. My ex-husband is in Hong Kong on business, and claims he can't leave until tomorrow. Of course I knew he's a cold bastard but-- I'm so sorry, look at me, talking like this with a total stranger.

The man in the double-breasted suit smiles at her.

THE MAN
Aren't you Barbara Tepper?

WOMAN (MRS. TEPPER)
I'm so sorry, have we met? I'm really terrible...

THE MAN
We've never met. But my son and your son are roommates. My name is Albert Trotta.

CUT TO:

129 EXT. THE REGIS SCHOOL -- DAY 129

The Chapel bell CHIMES.

130 EXT. THE QUAD -- DAY 130

As the chapel bell continues to RING, the students, waved on by the three guards, stream into West Hall to be counted.

131 INT. WEST HALL DINING ROOM -- DAY 131

Jack Thorpe is counting the students.

132 INT. HEADMASTER'S OFFICE -- DAY 132

Cali sits at the Headmaster's desk watching the Cable News Network. Jack Thorpe comes in.

JACK THORPE
Everyone's accounted for.

Cali puts up his hand to keep Thorpe quiet.

133 ON THE T.V. SCREEN 133

The President's press secretary is conducting a briefing in the White House press room.

(CONTINUED)

133 CONTINUED: 133

PRESS SECRETARY
...policy that the United States must never give in to the demands of terrorists. To do so would only encourage more hostage taking.

Cali looks at Thorpe and smiles.

CALI
We'll see.

CUT TO:

134 INT. WEST HALL DINING ROOM -- DAY 134

Lunch time. Billy, Joey and Ricardo fall into step with a STUDENT carrying a fully loaded tray. Billy takes the tray away.

STUDENT
Hey, that goes to --

TEPPER
We know.

Ricardo takes the kid aside.

RICARDO
Don't worry, you won't get in trouble.

Joey walks with Billy a few steps toward the door.

JOEY
Be careful.

TEPPER
You bet.

Tepper takes the tray over toward the exit where one of Cali's men blocks his way.

TEPPER
I'm supposed to take this to your guys upstairs.

Cali's man looks at the tray and lets Billy pass.

135 INT. FISHER HALL STAIRS -- DAY 135

Billy pauses with the tray in the corridor. He takes the top piece of bread off the sandwiches on the tray, works up some spit, then carefully deposits a nice big gob on each one. He puts the bread back on the sandwiches, then continues down the hall.

136 INT. FISHER HALL ATTIC -- DAY 136

Two of Cali's men are watching from the window with binoculars. There's a knock on the door. One of the men opens the door and Billy walks in with the tray.

TEPPER
Lunch.

Billy puts the tray down on one of the beds. He casually looks around, taking careful note of the machine gun, rifle and other ordinance.

TEPPER
Enjoy.

The other man greedily takes a big bite out of one of the sandwiches. Billy smiles to himself. He picks up the tray of dirty breakfast dishes and goes out.

CUT TO:

136A EXT. THE QUAD -- DAY 136A

Joey is sketching a picture of Cali's man Jorge. Snuffy's sitting with him. Snuffy coughs as Carlos steps behind Joey and glances casually down at Joey's paper -- but Joey has flipped the page to a doodle of a brick wall. Carlos walks on, and Joey flips the page back to the drawing of Jorge. He and Snuffy exchange a glance.

136B INT. HEADMASTER'S OFFICE -- DAY 136B

Jack Thorpe answers a tap on the door. Hank is standing there with a big wheeled trash barrel. Ruiz is standing behind him, as his escort.

HANK
I'm supposed to pick up the trash.

JACK THORPE
Wait there.

Thorpe gets the waste basket from behind the desk. Cali doesn't even look up at Hank, who drinks in all the details of the office -- the confiscated goods in the corner, the detonator and radio control box on the desk. Thorpe empties the trash into the barrel and shuts the door in Hank's face.

CUT TO:

137 EXT. KING CITY MOTEL -- DAY 137

Albert Trotta walks out the back of the motel to meet a station wagon. Two men -- one in his fifties named BEN, the other a big guy in his late twenties named HAL -- get out of the car. The men embrace Albert Trotta.

(CONTINUED)

137 CONTINUED: 137

TROTTA
The F.B.I.'s crawling up my ass. I didn't even want to use the pay phone.

Trotta takes Ben's arm and the two men take a few steps away from Hal. The younger man knows better than to be insulted.

TROTTA
You've seen the news.

BEN
Yes, of course.

TROTTA
Enrique Cali, the one in prison, he's been around, we've done business with him. The Bars brothers are in with him in a big way.

BEN
So's Dino Frenetti and his son Mick.

(CONTINUED)

137 CONTINUED: [2] 137

TROTTA
Good. Reach out to them, fast. Tell them get to the old man. Explain about my son.

BEN
Right away.

TROTTA
The kid hates me.

BEN
All our kids go through a stage, they're ashamed of us. It's a phase.

TROTTA
It's different with Joey. He really hates me. But it doesn't matter. I love him.

CUT TO:

138 OMITTED 138

139 EXT. THE QUAD -- DAY 139

The boys -- Billy Tepper, Joey Trotta, Ricardo Montoya, Hank Giles and Snuffy Bradberry -- are sitting on the Fisher Hall steps. Hank and Ricardo are keeping careful watch to see that the guards don't come their way. Joey is working in his sketch book.

SNUFFY
Two guards in the bell tower, two more in the attic of Fisher Hall, two in the infirmary, and two more on the roof of West Hall. That's eight.

Snuffy has the school yearbook open on his knees to a double page spread consisting of an aerial photo of the school. Billy leans over his shoulder to mark the position of Cali's top floor defensive posts on the yearbook photo.

TEPPER
And the three guys here in the quad -- that's eleven. The leader in the office, twelve.

(CONTINUED)

139 CONTINUED: 139

RICARDO
His name is Cali. Luis Cali. And that guy's Jorge, he's Ruiz, he's Carlos.

SNUFFY
That's right, you do speak a little Spanish.

HANK
Don't forget the American guy with the glasses.

Joey flips to a sketch of Jack Thorpe.

JOEY
This guy.

TEPPER
Right. That makes thirteen in all.

DISSOLVE TO:

140 EXT. FEDERAL PENITENTIARY AT ATLANTA -- DAY 140

A grey Mercedes pulls up outside the gates.

141 INT. CELL BLOCK "E" -- DAY 141

The cell block "E," where the most dangerous prisoners are housed, consists of four tiers of cells surrounding a central atrium. SIX PRISON GUARDS march down a long walkway on the uppermost tier of the cell block, past the locked-down cells of UNSEEN PRISONERS, who are holding small mirrors outside their cell bars so that they can see what's going on. The prisoners shout obscenities at the guards who march on, ignoring them.

142 AT THE FAR END OF THE CELL BLOCK 142

are four cells that are different from the others, with doors not made of the usual bars but of solid steel plates. These are the solitary confinement cells: maximum security within maximum security.

143 THE GUARDS 143

stop at one of these doors. They unlock it, and two guards go inside. After a moment they emerge with ENRIQUE CALI, Cali's father. The older Cali is dressed in regulation prison garb and is wearing manacles and leg irons.

144 WIDE ANGLE -- THE CELL BLOCK 144

The special escort of six guards marches Enrique Cali through the locked down cell block. The other prisoners fall silent as he passes.

CUT TO:

145 INT. PRISON VISITING AREA -- DAY 145

The large visiting room has been cleared of other prisoners. The special detail of guards ring the room. Enrique Cali and his lawyer converse in whispers; from this WIDE, DISTANT ANGLE we cannot hear what they are saying.

The senior Cali accepts a piece of paper and a pen from the lawyer. He begins to write rapidly.

145A INSERT: THE PAPER 145A

As Enrique Cali writes:

17	49	5
16	12	32
11	7	19
4	38	21

DISSOLVE TO:

146 EXT. THE REGIS SCHOOL -- EVENING 146

The sun is setting behind the campus. The searchlights begin to warm up.

CUT TO:

147 INT. WEST HALL DINING ROOM -- NIGHT 147

It's dinner. A student comes by the table where our boys are eating and grabs a bottle of ketchup. As he does he surreptitiously drops a napkin on Billy's lap. Billy opens the napkin. Inside it are a pair of wire cutters.

TEPPER
Very nice.

He discreetly slides the wire cutters into his pocket.

CUT TO:

148 EXT. THE REGIS SCHOOL -- MEDIA AREA -- NIGHT 148

The CNN reporter is doing her stand up report with the floodlit school in the background.

CNN REPORTER
The second day of the hostage crisis draws to a close with no further word from the gunmen holding the students at the Regis School. The terrorists demands, given to F.B.I. officials last night, have not been made public, but sources close to the investigation...

CUT TO:

149 INT. HEADMASTER'S OFFICE -- NIGHT 149

Cali and Jack Thorpe are watching the CNN report, which includes taped footage of military helicopters flying around the school, then goes back to the live reporter for the wrap-up.

CNN REPORTER (ON T.V.)
...state that the demands include the release of extradited drug kingpin Enrique Cali along with a jetliner to transport the terrorists out of the country. A group of parents of the hostages, including some of the most prominent figures in American industry, met at the White House with the President earlier today, but no details of the meeting have been released. This is Marilyn Sanford reporting.

(CONTINUED)

149 CONTINUED: 149

CALI
They'll give in. It's just a question of time.

CUT TO:

150 INT. DEREK'S ROOM -- NIGHT 150

The same seven kids -- Billy Tepper, Joey Trotta, Ricardo Montoya, Hank Giles, Snuffy Bradberry, Derek and Ted, Derek's roommate -- are crowded into Derek's small room. They are gathered around one of the beds, on top of which the boys have spread out the information that they've gathered -- the yearbook, Joey's sketches torn from his sketchbook, Joey's diagram which he is annotating, and several pages of notes, some of which Snuffy is still writing. Billy is disassembling the remote controller of Derek's model plane.

TEPPER
This chip is the one that sends the radio signals to the plane?

DEREK
That's right.

TEPPER
And this is the same kind of chip that's in that garage door opener that Cali is holding? The one that controls the explosives?

DEREK
Should be. All the chips are standardized.

TEPPER
Then if we could somehow switch these chips then we would control the bombs with this, and he would just control the plane with his thing.

DEREK
Right.

RICARDO
Don't be ridiculous. First of all, the guy's got that remote in his hand all the time. How are you going to get it?

(CONTINUED)

150 CONTINUED: 150

SNUFFY
I think he has a point.

JOEY
Maybe he could be knocked out.

RICARDO
There is no way that anybody could knock him out without giving him time to press the button. And his men would just shoot you if you did.

TEPPER
Maybe.

HANK
And even if you could get it, why switch the chips? If you had the thing you could just flush it down the toilet.

SNUFFY
He's got you there.

TEPPER
Yeah. Well. We're gonna get the information out. I guess we're doing all we can.

DEREK
Of course the reverse is also true.

JOEY
What the hell do you mean, the reverse is also true?

(CONTINUED)

150 CONTINUED: [2] 150

DEREK
Well, I mean that if you took the other chip, the receiving chip, out of the plane -- you could switch that with the receiving chip in the detonator.

SNUFFY
Yeah, that's wonderful. Then all you'd have to do is get Cali out of the Headmaster's office, which he hardly ever leaves, then sneak past the guard, switch the chips without setting off the bombs and then get out without being seen.

TEPPER
That's right. That's it exactly.

SNUFFY
I was attempting to be sarcastic.

TEPPER
No, not at all. You should be writing this down.

HANK
Stop it Billy. You're beginning to scare me.

CUT TO:

150A INT./EXT. REGIS SCHOOL -- MONTAGE -- NIGHT 150A

In the Headmaster's office, in the lookout posts in the infirmary and attic and outside the school, the terrorists and the men watching them get through the night.

151 OMITTED 151

152 OMITTED 152

153 INT. WEST HALL DINING ROOM -- DAY 153

Jack Thorpe is finishing a head count.

JACK THORPE
...90, 91, 92.

He nods to the Headmaster.

HEADMASTER
You may go back outside now. I'd like to see the sophomore class by the bench.

CUT TO:

154 EXT. THE QUAD -- DAY 154

Billy Tepper, Ricardo, Hank, Snuffy and Joey are streaming out of the Hall with the other students. They hang back, looking casual. Billy has a bath towel draped around his neck. Snuffy and Billy check their watches.

SNUFFY
You've got till exactly forty-five minutes past to get back to the trees. That's the big hand pointing to the nine.

TEPPER
I'll be there.

HANK
But wait until they look the other way.

TEPPER
You bet.

Three of Cali's men, Ruiz, Carlos and Jorge, are in the quad sweeping their eyes casually but thoroughly over the clumps of students playing or reading in the quad. The sophomore class gathers around the Headmaster in the center of the quad.

(CONTINUED)

154 CONTINUED: 154

Our boys arrive at the a stairwell that leads down to the basement of West Hall; they relax against the stairwell railing.

RICARDO
Ready?

Billy pulls up his t-shirt. He's got the yearbook, crammed with papers and secured with rubber-bands, stuffed into the waistband of his pants. He adjusts it, then lowers the shirt.

TEPPER
Yeah.

JOEY
Good luck, man.

The boys exchange a glance, then Hank and Ricardo take off, running across the quad, kicking a soccer ball back and forth. The eyes of the three guards automatically follow the two boys as they run through the groups of fellow students.

When we glance back at where Billy, Snuffy and Joey were standing, we find only Snuffy and Joey standing there now.

155 ANGLE ON THE BASEMENT STEPS 155

Billy has gone down the basement steps. He tries the door. It's locked -- only to be expected. He wraps the towel around his hand. He glances up at Snuffy and Joey. Joey holds his hand behind his back so that Billy can see it and counts down with his fingers: five, four, three, two, one.

156 IN THE QUAD -- RICARDO 156

kicks the soccer ball with a seemingly wild and violent kick that is actually very well aimed: the ball SMASHES through a window. At that same instant

157 BILLY 157

smashes his towel-covered fist through one of the small panes of glass in the basement door. This sound of glass breaking is covered by the bigger sound of the ball crashing through the window. Billy slips through the basement door.

157A INT. HALLWAY - DAY 157A

Billy sprints down the empty basement corridor.

158 INT. WEST HALL DRAFTING ROOM -- DAY 158

Billy crosses a deserted basement classroom. He opens the window and slips out, leaving his towel on the window sash to prevent it from shutting all the way.

159 EXT. WEST HALL -- DAY 159

Billy stays close to the side of the building where he is covered by bushes. He creeps from the bushes around a parked car. He looks behind him.

160 BILLY'S POV 160

Beyond the car there's a stretch of green lawn. The nearest cover is a clump of trees, but it's fifty yards away. Now Billy LOOKS UP: he can just see the guards on the West Hall roof, almost directly overhead, vigilantly keeping watch with binoculars on their quadrant of the perimeter. The fifty yards Billy has to cross are right in the guards' line of vision.

CUT TO:

161 EXT. THE QUAD -- DAY 161

The Headmaster sits on the bench in the center of the quad with the twenty-two members of the sophomore class sitting on the grass around him.

HEADMASTER
Roosevelt represented a profoundly different view of the role of the federal government -- a view that took the government into an activist role in the economic life of the nation, and hence into the personal lives of...

162 ANOTHER ANGLE 162

Hank Giles checks his watch, then nods to young Derek who, at Hank's signal, starts the remote control airplane. The little gasoline engine ROARS to life and the plane rolls down the grass about ten feet before taking off.

163 ANGLE ON THE PLANE 163

It zooms NOISILY around the quad. The quad is not too big for the plane, which has a three foot wing span. Derek has to maneuver the remote control very skillfully to keep the plane from crashing into the walls of the surrounding buildings. The engine ROARS as it swoops up into the air and over into a barrel roll.

164 THE PLANE'S POV 164

Students run for cover as the little plane dives to earth. It pulls out just in time; it skims along no more than three feet off the ground. We see the sophomores dive out of the way -- and for a second the plane is headed right at the Headmaster's bench -- before Derek loops the plane up into the air again.

CUT TO:

165 EXT. WEST HALL -- DAY 165

Staying low behind the parked car, Billy keeps watch on the guards on the roof overhead.

CUT TO:

165A INT. HEADMASTER'S OFFICE -- DAY 165A

Cali and Thorpe hear a strange buzzing sound -- the remote control plane. It doesn't seem threatening, but Thorpe goes to investigate.

166 ANGLE ON THE QUAD 166

Derek aims his plane almost straight up in the air.

167 EXT. WEST HALL ROOF -- DAY 167

Cali's men on the roof turn at the sound of the small gasoline engine behind them. They can't help but walk away from their posts to go look at the plane swooping high above the quad.

168 EXT. WEST HALL -- DAY 168

Tepper sees the two men on the roof disappear from view. He sprints across the fifty yard open space.

CUT TO:

169 EXT. THE QUAD -- DAY 169

Jack Thorpe comes out to see what the noise is. He lifts his walkie-talkie to his lips and orders his men to be alert.

CUT TO:

170 EXT. WEST HALL -- DAY 170

Billy takes a last few steps and then dives into the undergrowth at the edge of the woods. Cali's two rooftop look-outs return to their position just as he makes it into cover.

(CONTINUED)

170 CONTINUED: 170

He crawls through the undergrowth until he is more fully concealed among this clump of trees.

CUT TO:

171 EXT. THE QUAD -- DAY 171

Jack Thorpe makes the universally recognized throat-cutting gesture toward Derek, who uses the remote to switch off the engine of his plane. It glides to a soft crash landing on the lawn. Jack Thorpe walks over and picks the plane up.

CUT TO:

172 EXT. THE REGIS SCHOOL GROUNDS -- DAY 172

Billy runs out behind this clump of trees down into a creek bed, which he follows until he arrives at a storm drain, the mouth of which is covered by a wire mesh grate. He snips the grate with his wire cutters.

173 OMITTED 173

174 ANGLE ON THE CREEK BED 174

as it emerges from the undergrowth. Suddenly, Tepper crawls out of this same undergrowth. We CRANE UP to reveal that the wall of The Regis School is behind him. CRANING UP further, WE REVEAL the campus in the background.

Billy checks his watch and starts jogging. He's on a tight schedule.

175 A DARK FIGURE 175

suddenly jumps into frame and knocks Billy to the ground. TWO OTHER SOLDIERS -- wearing "ghillie"-type camouflage uniforms -- swiftly emerge from the undergrowth and level their guns at Billy.

One of the soldiers lifts a radio mic.

SOLDIER
We have an intruder near the north perimeter.

(CONTINUED)

175 CONTINUED: 175

Billy pulls the yearbook with its thick sheaf of papers out of the waistband of his pants and hands them to the soldier.

TEPPER
I'm from the school. Here's all the information about the people who are holding us. We're all fine. So far. See you.

He turns to run the way he came, but it's not going to be that easy. The soldier grabs him.

SOLDIER
You've gotta wait for the boss.

TEPPER
They're gonna kill five kids unless I go back! I'm on a schedule here.

SOLDIER
Sorry, kid, you're not going anywhere until we check you out.

CUT TO:

176 EXT. THE QUAD -- DAY 176

As the Headmaster's lecture continues --

HEADMASTER
Using the radio, Roosevelt was able to talk directly with the American people in an intimate and personal way...

-- Hank, Ricardo, Joey and Snuffy all wait.

177 OMITTED 177

177 OMITTED 177

178 INT. COMMAND TENT -- DAY 178

General Kramer is receiving a report on the field telephone. He turns to Dean Parker.

GENERAL KRAMER
You have a student named --

DEAN PARKER
Billy Tepper? I've been waiting for something from him. What's he done?

GENERAL KRAMER
(to phone)
Keep him there.
(to Dean Parker)
There's a helicopter on the pad outside. If he is one of your boys, bring him back here.

CUT TO:

179 INT./EXT. COLONEL'S TENT -- DAY 179

A small camouflaged tent, with the sides rolled up, provides shelter for a Special Forces LIEUTENANT COLONEL. On the plain wooden table in front of him are the documents that Tepper smuggled out of the school. In front of the desk stand Billy Tepper and the Sergeant and the F.B.I. Agent who've escorted him here. Outside the tent the jeep waits with its motor running.

COLONEL
Even if you are who you say you are, we can't let you go back. They'd kill you.

TEPPER
That's my problem. I can make it. But I've got to go <u>now</u>.

CUT TO:

180 INT. WEST HALL KITCHEN -- DAY 180

A hand pours coffee into a thermos. We PULL BACK to reveal Snuffy taking a full thermos away as a guard watches and two other students wait in line.

180A INT./EXT. BLACK HAWK - DAY 180A

Dean Parker looks down at the Colonel's tent.

CUT TO:

181 EXT. COLONEL'S TENT -- DAY 181

The Black Hawk with Dean Parker on board settles to a landing near the small command tent. Dean Parker hops out.

CUT TO:

181A INT. WEST HALL STAIRWELL -- DAY 181A

Snuffy carries the thermos of coffee up the stairs of West Hall.

182 EXT. WEST HALL ROOF -- DAY 182

Snuffy comes out onto the roof with the thermos of coffee. He almost drops it as the pair of Cali's men swing their weapons around to cover him. Snuffy puts the thermos down and retreats back into the stairwell.

183 INT. STAIRWELL (ROOF EXIT) -- DAY 183

Snuffy lights a cigarette. He takes a couple of good puffs to get it going, and then carefully folds a matchbook around it, so that after the cigarette burns down a little it will ignite all the matches. He places this on the floor of the stairwell under the smoke detector.

CUT TO:

184 INT. COLONEL'S TENT -- DAY 184

Billy pounces on the Dean as he comes into the tent.

TEPPER
You gotta get me out of here, sir.

DEAN PARKER
Are you alright?

F.B.I. AGENT
You know this kid?

DEAN PARKER
Yes, of course.

TEPPER
They're going to shoot five kids if I don't go back.

COLONEL
They'll shoot <u>you</u> if you do go back. Nobody could get into that school undetected.

(CONTINUED)

184 CONTINUED: 184

TEPPER
I can make it. Look you know I can't lie to you -- you've got to know I'm telling the truth.

DEAN PARKER
I believe you. Let him go.

COLONEL
I can't take that responsibility.

Billy suddenly swings his hip into one of the aluminium supports of the tent, which starts to collapse. He takes advantage of the confusion to run out of the tent and jump into the jeep. The Sergeant and the F.B.I. Agent go after Billy. The Dean steps in front of them:

DEAN PARKER
Let him go!

185 OUTSIDE THE TENT 185

Billy grinds the jeep into gear, while

186 BACK INSIDE 186

The Colonel shouts --

COLONEL
Get the kid! Stop him -- before he gets himself killed!

CUT TO:

187 EXT. THE QUAD -- DAY 187

Snuffy rejoins his friends, who are once more leaning against the iron railing of the stair that leads to the basement doorway.

SNUFFY
Any second now.

CUT TO:

187A INT. STAIRWELL (ROOF EXIT) -- DAY 187A

The smoldering cigarette burns down to the matchbook, and all the matches ignite.

CUT TO:

187B EXT. THE QUAD -- DAY 187B

The boys hear the FIRE ALARM BELLS start to CLANG in West Hall, the building behind them. The boys grin at each other, then look back at the building innocently.

CUT TO:

188 EXT. WEST HALL ROOF -- DAY 188

The two guards can hear not only the ring of the alarm bells, but also the YELP of the smoke detector in the stairwell directly behind them. They go to investigate.

189 INT. STAIRWELL (ROOF EXIT) -- DAY 189

They find the cigarette and matchbook, burned down to almost nothing by now. They grind it out, and return to their post. But their absence has created a perfect opportunity for Tepper to dash across the fifty yard clearing back to the campus.

CUT TO:

190 EXT. DIRT ROAD NEAR CAMPUS -- DAY 190

But Tepper can't take advantage of this opportunity. He's speeding toward the woods in the stolen jeep, with three other jeeps in close pursuit.

CUT TO:

191 EXT. THE QUAD -- DAY 191

Joey, Hank, Snuffy and the boys are glancing occasionally, and more and more anxiously, at the basement door that Tepper is overdue to come walking through.

CUT TO:

192 EXT. THE WOODS OUTSIDE THE CAMPUS -- DAY 192

Billy's jeep roars up the dirt track, through the woods, near the school. A beat... a second beat... and then three jeeps filled with soldiers follow. Suddenly the lead jeep is forced to pull off the track into the woods as Tepper's jeep, now driverless, comes bounced back down the hill, backwards, in neutral. The second and third jeeps avoid hitting Billy's only to slam into each other.

After the riderless jeep passes, the soldiers extricate their jeeps from the trees at the side of the track, and continue the pursuit.

193 ANGLE ON THE CREEK BED 193

Tepper has reached the mouth of the storm drain. He plunges into the undergrowth and vanishes from sight.

CUT TO:

194 EXT. THE QUAD -- DAY 194

Billy's friends are really frightened now as they sit around near the basement entrance. Snuffy takes a hit on his asthma inhaler.

195 OMITTED 195

196 EXT. THE REGIS SCHOOL GROUNDS -- DAY 196

Billy emerges from the storm drain and sprints toward the clump of trees fifty yards from the buildings. He dashes through the trees to the edge of the clearing and flops face down on the ground, soaking wet, exhausted. Only fifty yards separate him from the bushes outside Fisher Hall.

But it's fifty yards of bare lawn with no concealment from Cali's men on the roof, who Billy can clearly see. Cali's guards are using binoculars to sweep the area, keeping their quadrant of the school ground under constant observation. Billy couldn't get ten yards without being seen and he knows it. The chapel bells SOUND the hour.

CUT TO:

197 EXT. THE QUAD -- DAY 197

As the chapel bell RINGS, Cali's men in the quad gesture the students to go into the West Hall dining room to be counted. The students, even the guards, are more or less casual about this by now, but Billy Tepper's friends go in with a terrible sense of dread.

CUT TO:

198 EXT./INT. THE DEAN'S HELICOPTER -- DAY 198

The Black Hawk with Dean Parker on board now hovers over the school wall and begins sweeping back and forth, searching for Billy.

CUT TO:

199 BILLY TEPPER 199

is still stuck at the edge of the clump of trees. He is desperate: all of his muscles are quivering, ready to dash across the clearing. But the men with the binoculars are still right above him, and their presence pins Billy to his place.

CUT TO:

200 INT. WEST HALL DINING ROOM -- DAY 200

The guards at the perimeter of the dining room look sharp and alert now. The kids are tense.

JACK THORPE
95, 96--
(to Hank)
Get back in line, I already counted you!

Cali emerges from the Headmaster's office and walks over to Jack Thorpe.

JACK THORPE
97, 98. 98.

CALI
Count them again.

CUT TO:

201 A SECOND HELICOPTER 201

has joined the Dean's Black Hawk. The choppers continue their search pattern, closer and closer to the school.

202 EXT. WEST HALL ROOF -- DAY 202

Cali's men are watching the helicopters closely. One of them picks up a walkie-talkie to report.

CUT TO:

203 INT. WEST HALL DINING ROOM -- DAY 203

Cali answers the walkie-talkie in rapid fire Spanish, then he looks over at Thorpe. Thorpe shakes his head.

CALI
(to the room at large)
I told you all what would happen if one of you escaped. Did you think I was kidding?

CUT TO:

204 EXT. WEST HALL ROOF -- VARIOUS ANGLES -- DAY 204

Cali's men load up an anti-tank rifle and aim it at the two helicopters.

205 BILLY 205

sees them taking aim with the big weapon. He braces himself.

206 THE GUARDS 206

fire the rocket at the Dean's Black Hawk.

207 THE TWO HELICOPTERS 207

split apart, turning and diving in opposite directions.

208 INT. THE DEAN'S BLACK HAWK 208

Dean Parker watches as

209 THE SECOND HELICOPTER 209

is hit on the tail rotor. The big helicopter starts to spin.

210 BILLY 210

sprints across the lawn and dives into the bushes next to the building while

211 CALI'S MEN 211

are still watching

212 THE DAMAGED HELICOPTER 212

which loses its fight for control and crash lands behind a clump of trees.

213 ANGLE ON THE HELICOPTER 213

Smoke pours from the wreckage. The CREW manages to escape; they run from the helicopter and fling themselves down just before it explodes in a spectacular fireball.

CUT TO:

214 INT. WEST HALL DINING ROOM -- DAY 214

Cali stops in front of the Headmaster.

CALI
You first.

Then he points to Ricardo.

(CONTINUED)

214 CONTINUED: 214

CALI
Then you.

And to another student.

CALI
And you.

CUT TO:

215 INT./EXT. WEST HALL DRAFTING ROOM -- DAY 215

Billy finds the towel he left behind in the window. He swiftly shucks his shirt, shoes, and pants, then shoves his clothes into a wastebasket and runs out into the hallway.

215A INT. WEST HALL BASEMENT - DAY 215A

Billy sprints down the hallway, wrapping the towel around his waist.

CUT TO:

216 INT. WEST HALL DINING ROOM -- DAY 216

Cali is hesitating over the selection of his last two victims when Billy bursts into the room, still dripping wet from the storm drain, wearing only a towel around his waist.

TEPPER
Jesus, I'm sorry. I was in the shower, I didn't hear the bells.

Everyone in the room stares at Billy. A redheaded centerfold in Beijing was never stared at as intensely as Billy is stared at now. Cali beckons Billy to come up to him. Billy, who for once would rather be able to disappear into the crowd, walks through the assembly toward Cali.

TEPPER
I'm sorry.

He stops as Jack Thorpe reaches out a hand toward him. Jack Thorpe feels Billy's hair.

JACK THORPE
It's wet.

Cali reaches up and touches Billy's hair as well.

CALI
So it is. Come with me.

Cali walks toward the Headmaster's office. Billy follows.

(CONTINUED)

216 CONTINUED: 216

What can he do? Ricardo, Hank, Snuffy and Joey find each other with their eyes as their friend walks away.

217 INT. HEADMASTER'S OFFICE -- DAY 217

As Billy follows Cali into the Headmaster's office his eyes sweep around the room, locating the detonator. Then Billy sees, on top of the big pile of confiscated hockey sticks, telephones and the like in the corner of the room, Derek's remote control plane. Billy's eyes meet Cali's when Cali comes around the desk.

CALI
I went to a school that looked a lot like this one, a military school in Pennsylvania. It's where I learned English. The Armitage School, maybe you've heard of it.

TEPPER
I think so. I'm really sorry about the shower, sir. I --

CALI
You don't have any sense of discipline, do you?

TEPPER
Well, sir, I --

Cali reaches up, grabs Billy by the hair, and yanks him forward -- Billy is forced to sprawl face down on the Headmaster's big desk. Cali opens the desk drawer and slams it viciously on Billy's hair. Billy is thus effectively pinned to the desk.

CALI
This is how they taught me discipline.

Cali takes an aluminium pointer, the kind of school room pointer that's the size of a pen but extends telescopically, like a car antenna off the Headmaster's credenza. He extends it to about a yard in length, and SWISHES it through the air. Billy, pinned face down across the desk, can't see what he's doing.

CALI
Believe me, I learned.

Cali whips the aluminum pointer down on Billy's back. Billy screams.

(CONTINUED)

217 CONTINUED: 217

CALI
You're lucky I don't kill you.

218 INT. WEST HALL DINING ROOM -- DAY 218

The students can't meet each other's eyes as they listen to Billy scream.

DISSOLVE TO:

219 INT. COMMAND TENT -- DAY 219

Deputy Assistant Director Brown in on the phone to Washington.

MR. BROWN
The terrorists are threatening to execute a hostage by five o'clock today. I feel I've done about all the delaying I can do. Has the President made a decision on direct military assistance?

While Brown continues his conversation, in another part of the tent General Kramer, Dean Parker and the Hostage Rescue Team Commander are examining large diagrams of the school's buildings. Spread out on the table on top of the diagrams are the papers that Billy Tepper smuggled out of the school. The HRT Commander and a MILITARY OFFICER are transferring the information from those papers onto the large diagrams.

HRT COMMANDER
This basement the kid is talking about, it's not in the plans.

DEAN PARKER
It exists. I've been in it. There used to be a building here, behind the kitchen. It was the sub-basement of that building.

GENERAL KRAMER
There's no building directly above it, then.

DEAN PARKER
That's right.

GENERAL KRAMER
So, if the buildings blew up and the hostages were in the basement, they'd probably survive.

(CONTINUED)

219 CONTINUED: 219

DEAN PARKER
That basement was built in 1881.

GENERAL KRAMER
They built to last in those days.
What about the explosives?

This last question is directed at AGENT GRIMES, an F.B.I. demolitions expert, who is studying Billy's documents.

(CONTINUED)

219 CONTINUED: 219

AGENT GRIMES
It's interesting, what the kid says about switching the chips in the remote control receiver.

GENERAL KRAMER
Could it work?

AGENT GRIMES
Very possible. I wouldn't want to take the responsibility of letting the kid try this -- but it could work.

Brown joins Kramer and the Dean.

MR. BROWN
Take it easy. It's over.

GENERAL KRAMER
What's over?

MR. BROWN
All this. Washington has authorized me to make a deal.

GENERAL KRAMER
What are we giving him?

MR. BROWN
What ever it takes to get the hostages free.

Kramer indicates Billy's documents.

GENERAL KRAMER
But the situation's changed -- we've got this information. We have a shot at a successful assault now. We know the location of every terrorist. The kid can get the students out of the line of fire.

(CONTINUED)

219 CONTINUED: [2] 219

MR. BROWN
This kid? The one whose been kicked out of two schools?

DEAN PARKER
Three schools.

MR. BROWN
You see? All of this is absolutely unreliable.

DEAN PARKER
That's not true. I wouldn't rely on Billy to get to class on time, but I'd rely on this.

MR. BROWN
Why?

DEAN PARKER
He's got guts, he's a leader, he's thought this thing through. If he says he can do it, I gotta believe he can.

GENERAL KRAMER
We should go in -- now, while this information is current. There may never be a better time.

MR. BROWN
If everything goes perfectly could we guarantee no casualties among the hostages?

GENERAL KRAMER
Guarantee? No. Of course not.

(CONTINUED)

219 CONTINUED: [3] 219

MR. BROWN
(reaching for phone)
Then our orders are to cut a deal.

CUT TO:

220 INT. HEADMASTER'S OFFICE -- DAY 220

The phone RINGS. Cali stares at it and then he begins to smile slightly, knowing that he's won this war of nerves. He forces himself to wait before picking up the phone.

INTERCUT WITH:

221 INT. COMMAND TENT -- DAY 221

MR. BROWN
I've been instructed to transmit an offer to you. In return for the safe release of the hostages, we are willing to transfer your father to a minimum security prison of his choice--

CALI
That's unacceptable. The demands in my letter must be followed exactly.

MR. BROWN
I'll have to go back to my superiors. We'll need time to discuss this.

CALI
I understand. In recognition of your willingness to negotiate, the execution scheduled for five o'clock today will be postponed. However, if we have not concluded this deal by five o'clock tomorrow, there will be no further delays.

Cali hangs up.

CALI
(to Thorpe)
We won.

222 INT. COMMAND TENT -- DAY 222

Brown picks up another phone.

MR. BROWN
The Attorney General, please.

A F.B.I. AGENT at a communications console raises her hand for attention.

AGENT AT CONSOLE
We're picking up another message.

She turns up the volume on her speaker. We hear a disembodied voice counting numbers in Spanish.

RADIO VOICE
Catorce, doce, cuatro...

CUT TO:

223 INT. HEADMASTER'S OFFICE -- DAY 223

Cali is listening to the same message on his powerful ham radio receiver.

RADIO VOICE
Cinco, tres...

CUT TO:

224 EXT. THE QUAD -- DAY 224

The Headmaster comes out of West Hall, looks around the quad, then starts for a group of students. Billy Tepper, Joey Trotta and their friends look up as they realize that the Headmaster is heading right toward them. The other students are sitting around in the quad quietly. The air of tension has returned; no one is playing soccer or frisbee now.

HEADMASTER
(to Tepper)
How're you feeling?

TEPPER
O.K.

(CONTINUED)

224 CONTINUED: 224

The Headmaster sighs, then turns to Joey Trotta.

HEADMASTER
Come to my office, will you, Mr. Trotta? They want to see you.

Joey is astonished -- and frightened -- at suddenly being singled out.

JOEY
Me?

HEADMASTER
I don't think they mean you harm. I'll go with you.

The Headmaster puts his hand on Joey's arm and leads him away from his friends.

225 INT. HEADMASTER'S OFFICE -- DAY 225

Joey Trotta, scared shitless, is escorted into the office by a guard. The Headmaster is right behind him, lending moral support. Cali is sitting behind the Headmaster's big desk. Jack Thorpe is standing behind him.

CALI
We're letting you go.

JOEY
What?

CALI
You're free to go. This man will take you to the main entrance. All you have to do is walk down the driveway.

JOEY
Why me?

CALI
Because we respect your father.

(CONTINUED)

225 CONTINUED: 225

JOEY
Fuck my father. And fuck you. I'm not leaving without my friends.

The Headmaster steps in front of Joey, expecting a violent reaction. But Cali looks up at Jack Thorpe in amusement.

CALI
Yes, you are.

(CONTINUED)

225 CONTINUED: [2] 225

He motions to the guard.

CALI
Throw him out.

HEADMASTER
Go with him. Please.

The guard catches Joey's wrist and twists it, pulling Joey's arm into a hammerlock. He pushes the boy out the door.

226 INT. WEST HALL LOBBY -- DAY 226

The guard marches Joey, who is struggling against the armlock, down the corridor toward the main door. Joey suddenly stops struggling and walks on, unresisting. The guard relaxes slightly. Without warning

227 JOEY'S FOOT 227

stomps on the guard's instep. The guard involuntarily lets go of Joey's arm; he starts to swing up his machine pistol, but Joey, spinning around, is able to knee the guard in the groin. As the guard keels over Joey grabs the machine gun and clubs the guard.

228 EXT. THE QUAD -- DAY 228

Joey, SCREAMING like a madman, bursts out of the rear doors of the main building into the quadrangle. He aims the machine pistol at one of the guards and opens fire. But he has never fired a machine pistol before and the recoil takes him by surprise. As his fellow students dive to the dirt the barrel of the gun flies skyward until it's pointing straight up. The clip empties just as

229 ANOTHER GUARD 229

fires a short burst that catches Joey smack in the chest, flinging him back onto the steps of the main building.

230 BILLY TEPPER 230

screams --

TEPPER
Joey!

-- and tries to run toward him, but Hank and Ricardo tackle their friend and sit on him. Billy struggles to cry out, to get up, to go to Joey, but Ricardo and Hank keep Billy still. Hank clamps his hand over Billy's mouth so that his yells won't attract the attention of

231 CALI'S MEN 231

who sweep the quad with their machine pistols at the ready, looking for any other signs of resistance from the students.

232 CALI AND JACK THORPE 232

come out into the quad and walk over toward Joey's body. The Headmaster follows a second later and stands on the steps, stunned. Cali looks at the body grimly.

TEPPER
You fucker!

Cali turns to stare at this boy struggling with his friends who are trying to shut him up.

CALI
(to Jack Thorpe)
<<Get them all inside. Put them in their rooms.>>

He strides back to the office, leaving Joey's body on the steps, looking messy and small.

CUT TO:

232A EXT. MAIN GATE -- DAY 232A

The main gate is open. Dean Parker -- in short sleeves so it can be seen that he isn't carrying a weapon -- walks up the drive towards Fisher Hall, followed by two PARAMEDICS carrying a stretcher. We CRANE UP as the Dean crosses the no man's land covered by the machine guns in the bell tower.

232B EXT. FISHER HALL -- DAY 232B

As the Dean reaches the steps he comes face to face with Cali who stands in the shadows back from the doorway.

CALI
Wait there.

He motions to the stretcher bearers forward. Jack Thorpe covers them with a machine gun as they go up the steps.

CALI
It is very important that you explain to them we did not want to kill this boy. We were releasing him, in fact. But he suddenly attacked my men and they were forced to shoot him.

(CONTINUED)

232B CONTINUED: 232B

The stretcher bearers bring Joey's body down the steps. They pause to allow the Dean to study the boy's face. The Dean then looks up at Cali bleakly. This calls for more self-restraint than has anything before in his life.

DEAN PARKER
I'd like to see the Headmaster and the other students.

CALI
Not possible.

DEAN PARKER
Release the Headmaster then. I'll stay instead.

CALI
No. It's very important that you tell them we did not intend to kill this boy. It was an accident.

DEAN PARKER
It wouldn't happened if you hadn't come here in the first place.

CALI
It wouldn't have happened if the American government hadn't kidnapped my father. We will leave as soon as my father is returned to me. Tell them that. Tell them that this one was an accident, but the next one won't be.

DEAN PARKER
They'll hunt you forever, and eventually they'll find you and kill you.

CALI
Americans always say that. But they never actually do it.

CUT TO:

233-234 OMITTED 233-234

238 INT. WEST HALL INFIRMARY -- NIGHT 238

One of Cali's men is asleep and snoring; the other is awake, determined to stay alert.

CUT TO:

239 OMITTED 239

240 INT. DEREK'S ROOM -- NIGHT 240

Billy is sitting on one of the beds with Joey's sketchbook on his lap, staring at it, devastated. Snuffy sits down beside him and looks over his shoulder as Billy turns the page. Ricardo and Hank join them. So, finally, do Derek and Ted -- all the boys huddled in a tight group, looking over Billy's shoulder at Joey's drawings. As Billy flips through the pages they mourn for their friend. Suddenly Billy is overwhelmed by his emotions.

TEPPER
Shit!

Dumping the sketchbook on Snuffy's lap he breaks away from the circle of friends to go huddle by himself in the corner of the room. The others can do nothing for him.

DISSOLVE TO:

241 EXT. FEDERAL PENITENTIARY AT ATLANTA -- NIGHT 241

Guards patrol the catwalks below the quard tower.

242 INT. CELL BLOCK "E" -- NIGHT 242

Another special detail of SIX GUARDS is marching Enrique Cali, in his manacles and leg irons, through the locked-down cell block. The other prisoners are restless. Some of them light rolls of toilet paper on fire and hurl them out of their cells. The flaming rolls flutter down the atrium of the cell block and hit the concrete floor, four stories below.

242A OMITTED 242A

243 ANGLE ON A GUARD 243

The GUARD, standing near an enormous metal lever which opens the cell block doors, looks around to make sure no one can see him, then pulls the lever. He walks away.

244 WIDE ANGLE 244

With a loud noise all the barred doors in the entire cell block grind slowly open. Prisoners rush out of their cells. A full scale riot begins almost instantly.

245 OMITTED 245

246 ANGLE ON THE THIRD TIER 246

The three guards on either side of Enrique Cali get their clubs out and defend their respective flanks. The guards drive the prisoners back, away from Cali, successfully defending him, but in the process leaving him by himself on the narrow tier in the center of the melee.

247 ENRIQUE CALI 247

stands calmly in the empty space, a man in the eye of the hurricane. He is not concerned; the riot has nothing to do with him, and his guards are driving the prisioners away.

248 SUDDENLY A PRISONER 248

comes up behind Cali from out of the darkened cell right behind him. The prisoner grabs Cali by the hair and slits his throat -- then releases the hair to allow the body to topple backwards.

249 ANGLE FROM BELOW 249

Enrique Cali falls from the third tier. He hits the concrete floor of the cell block with a sickening smack.

DISSOLVE TO:

249A INT. ALBERT TROTTA'S MOTEL ROOM -- NIGHT 249A

Mr. Trotta rests on the motel bed, fully dressed. Ben comes in and nods to Trotta: it's done. Trotta nods back in acknowledgement, grimly satisfied.

CUT TO:

250 EXT. THE REGIS SCHOOL -- NIGHT 250

With the floodlights bathing the walls, the school looks oddly like the prison that we have just come from.

251 INT. COMMAND TENT -- NIGHT 251

A crisis atmosphere. General Kramer and Mr. Brown are both on the telephone; they hang up almost simultaneously.

MR. BROWN
The President has waved posse commitatus, and we have orders to proceed with the assault as planned.

GENERAL KRAMER
I just got the same orders via the Pentagon. Our assault teams are to move out to the helicopters and stand by.

MR. BROWN
Cut the power to the campus. And jam everything -- radio, T.V., microwave, everything. Their telephone should go directly to this phone here and no place else. All incoming calls have to be intercepted. I want an absolute and total blackout.

(CONTINUED)

251 CONTINUED: 251

Dean Parker, over on one of the cots, has been wakened by the commotion.

DEAN PARKER
What's going on?

GENERAL KRAMER
Your boy, Billy Tepper -- he got past their lookouts and suddenly appeared on our side of the wall. How'd he do that?

DEAN PARKER
There's an old storm drain on the east edge of campus.
(MORE)

(CONTINUED)

251 CONTINUED: 251

DEAN PARKER (CONT'D)
We keep putting bars on it, the boys keep breaking it open. He must have got out that way. Why? What's happened?

MR. BROWN
Could you show our explosives expert how to get through that drain?

DEAN PARKER
Of course. What's happened?

GENERAL KRAMER
Enrique Cali was just murdered in prison.

MR. BROWN
As soon as Luis Cali finds out about his father's death, he'll start killing hostages. He could very well blow up the school. We've got no choice, we have to go in.

GENERAL KRAMER
We're doing everything we can, but I have to tell you: casualties could be high, unless your Billy Tepper does what he says he can do.

DEAN PARKER
He'll try.

GENERAL KRAMER
He better.

CUT TO:

252 EXT. SCHOOL WALLS -- NIGHT 252

The crew of one of the enormous searchlights adjusts the focus so that the broad beam becomes as narrow and powerful as possible. This beam is aimed directly at the middle window of the second floor of West Hall.

253 INT. DEREK'S ROOM -- NIGHT 253

The strong white light streams into the room. It looks like the mother ship is landing outside.

RICARDO
(to Billy)
Wake up.

TEPPER
I'm awake.

HANK
That's the signal. They're going to attack, they want our help.

TEPPER
They're crazy. What the fuck can we do? We'll get everybody killed.

SNUFFY
It's your plan.

HANK
It's too late to back out now.

TEPPER
No it isn't.

HANK
They're depending on us to do what we said.

TEPPER
Well, they'll stop depending on us when we don't answer.

Hank aims a flashlight out the window and blinks it. Tepper takes a swing at him but Hank shoves him to the floor.

TEPPER
You asshole!

RICARDO
Shut up! There's a guard outside!

HANK
Maybe we made a mistake to follow your plan. But we did. Because you wanted us to. And now it's too late to back out. We can't back out and neither can you.

Billy looks around at his friends, who are all staring at him.

(CONTINUED)

253 CONTINUED: 253

TEPPER
I've been a major fuck-up all my life. I'll get you all killed.

The other boys can see thin lines of blood oozing through Billy's white tee shirt from the welts on Billy's back.

HANK
I'm sorry... I opened the cuts on your back.

TEPPER
Don't worry. That's the least of our problems now.

SNUFFY
Your plan is as good now as it was yesterday when we all thought it was great.

TEPPER
Yeah, well we were wrong yesterday.

RICARDO
Stop this, man; you got us into it, you gotta get us out.

TEPPER
If you say I have to do it for Joey, I'll puke.

HANK
We don't have to tell you why. You know why.

Billy looks around at his friends.

TEPPER
You're morons. Fucking morons.

Hank, Ricardo and Snuffy grin at each other; they know that Billy's back on their side. Derek and Ted exchange glances -- they have no idea why Billy's last comment should be taken as a sign for relief.

RICARDO
That's why we hang with you, Billy.

(CONTINUED)

253 CONTINUED: [2] 253

TEPPER
O.K., then we'll do it. We've got a lot of work to do. Especially you.

This last was directed at Derek, whose eyes widen.

DEREK
Me?

DISSOLVE TO:

254-255 OMITTED 254-255

256 EXT. THE REGIS SCHOOL -- DAY 256

The chapel bells CHIME seven o'clock.

CUT TO:

257 INT. HEADMASTER'S OFFICE - DAY 257

Cali flicks on the T.V. Nothing happens. He checks the plug. Nothing. He flicks the light switch. Still nothing. He picks up the phone.

CALI
(to phone)
What are you trying to do?

INTERCUT WITH:

258 INT. COMMAND TENT - DAY 258

Brown's on the other end of the line.

MR. BROWN
There's been a power failure affecting the whole county. They're working on it.

259 INT. HEADMASTER'S OFFICE - DAY 259

Cali doesn't quite buy it.

(CONTINUED)

259 CONTINUED: 259

CALI
(to phone)
You have exactly one hour to fix the power. Then I'll kill one hostage every fifteen minutes until it comes back on.

CUT TO:

260 INT. WEST HALL DINING ROOM -- DAY 260

Breakfast has just started. Three of Cali's men keep watch. The conspirators -- Billy Tepper, Ricardo Montoya, Snuffy Bradberry and Hank Giles -- are spread out across the dining room, talking quietly to groups of students. Billy checks the time, then walks casually over to a table where Derek and his roommate Ted are huddled over their breakfasts.

TEPPER
The next guy comes out of the bathroom, you two go.

CUT TO:

261 EXT. STORM DRAIN ENTRANCE -- DAY 261

Agent Grimes and two soldiers from the CT unit -- dressed similarly in black assault uniforms -- are at the mouth of the storm drain. Dean Parker is talking them through the map of the grounds.

DEAN PARKER
Once you get out of the storm drain if you stay to your right as you go up the hill you'll be under cover until you get to this point here. You know, it would be a lot easier if I went with you.

AGENT GRIMES
Sorry, Sir, we can't let you do that. Just show us on the map.

CUT TO:

262 INT. WEST HALL BATHROOM -- DAY 262

Tepper comes in. Derek and Ted are already there, waiting nervously. Billy turns on the taps of one of the sinks full blast.

(CONTINUED)

262 CONTINUED: 262

TEPPER
(to Ted)
If there's any trouble turn off the water.
(to Derek)
Come on.

Billy goes into the last stall, stands on the toilet tank and opens the grill of the air vent.

DEREK
You promise, I won't have to get out of the vent.

(CONTINUED)

262 CONTINUED: 262

TEPPER
I promise. Relax, you'd think we were going to defuse a bomb or something.

This doesn't get at smile out of Derek.

TEPPER (CONT'D)
Hey, that was a joke, O.K.? Lighten up.

CUT TO:

263 OMITTED 263

264 INT. THE HEATING DUCT -- DAY 264

It's too small in this aluminum shaft to get up on hands and knees. Tepper uses his elbows to slide himself along on his belly. Derek follows closely.

CUT TO:

265 EXT. THE STORM DRAIN -- DAY 265

Agent Grimes and the soldiers come out of the storm drain and into the creek bed. They head for the clump of trees near West Hall.

CUT TO:

266 OMITTED 266

267 INT. WEST HALL DINING ROOM -- DAY 267

Snuffy checks his watch.

CUT TO:

268 INT. THE HEATING DUCT -- DAY 268

Billy does the same. He carefully looks down through a grate.

269 TEPPER'S POV 269

Cali is sitting behind the Headmaster's desk.

CUT TO:

270 INT. WEST HALL DINING ROOM -- DAY 270

Snuffy begins fighting for breath. At first nobody notices. But then Snuffy's gasps become louder and louder, and students turn to watch. He clutches dramatically at the tray in front of him and dumps it over. Then he falls on the floor, clawing at his windpipe. Students gather around. One of the guards gets up on a table so that he can see what's going on.

VARIOUS STUDENTS
(shouting)
Get back. Give him some air.
Where's his medicine?

CUT TO:

271 INT. THE HEATING DUCT -- DAY 271

As Billy Tepper watches--

272 INT. HEADMASTER'S OFFICE -- TEPPER'S POV -- DAY 272

A guard from the dining room knocks on the door of the Headmaster's office and comes in. He exchanges a few words in Spanish with Cali. Cali follows the guard out.

273 TEPPER 273

pops the grating of the heating duct and drops down lightly onto the Headmaster's desk. He retrieves Derek's remote control airplane from the pile of confiscated material. He looks back up at the heating duct. Derek is staying up there, barely allowing his face to show in the opening.

TEPPER
Now what?

DEREK
You see that box?

Tepper points to the grey metal box on the Headmaster's desk.

TEPPER
This box?

(CONTINUED)

273 CONTINUED: 273

DEREK
No, that's the detonator. Don't touch it. The plastic box next to it. The one with the little antenna sticking up. That's the remote control receiver. Take the casing off.

CUT TO:

274 EXT. CLUMP OF TREES NEAR SCHOOL -- DAY 274

Agent Grimes and the two soldiers have reached the clump of trees fifty yards from West Hall. They are in the same position that Billy Tepper was in earlier, with fifty yards of open ground to cover in full sight of the two guards on the roof of West Hall.

CUT TO:

274A EXT. STORM DRAIN ENTRANCE - DAY 274A

Dean Parker can't be stuck here any longer.

DEAN PARKER
Damn!

He suddenly plunges into the storm drain.

275 INT. WEST HALL DINING ROOM -- DAY 275

The crowd of students parts to let Cali get through to Snuffy, who is having a spectacular fit on the floor. The Headmaster has Snuffy's asthma inhaler out and is fighting to get it onto Snuffy's mouth.

HEADMASTER
Do any of your men have medical training? This boy is very sick.

CUT TO:

276 INT. HEADMASTER'S OFFICE -- DAY 276

Tepper has removed the casing of the remote control receiver.

TEPPER
Now what?

DEREK
Very carefully take the red chip out of the receiver.

TEPPER
There is no red chip.

(CONTINUED)

276 CONTINUED:

DEREK
There must be.

TEPPER
There isn't. There's a blue one the same size.

DEREK
That must be it, then.

TEPPER
Is it or isn't it?

DEREK
I don't know.

Billy makes up his mind: he pulls the blue chip out. Nothing explodes.

CUT TO:

277 EXT. HILLSIDE OUTSIDE CAMPUS -- DAY 277

On a hillside well outside the campus walls, about one thousand yards from West Hall, a unit of Miltiary C.T. snipers has set up a sniper's roost. At this distance ordinary snipers rifles would be useless.

(CONTINUED)

277 CONTINUED: 277

From here we can hardly make out the two figures on the roof of West Hall. But the snipers have laser guided rifles mounted on tripods, with bulbous telescopic sights six inches in diameter. The long barrels of the rifles are protected by flash suppressors.

SNIPER LEADER
Confirm target acquisition.

The first sniper holds up a finger to show that he's ready. The second fiddles with his aim, then holds up his finger as well.

SNIPER LEADER
Shoot.

CUT TO:

278 EXT. WEST HALL ROOF -- DAY 278

Cali's two sentries on the roof are suddenly and silently felled, as if struck by invisible axes.

CUT TO:

279 INT. WEST HALL DINING ROOM -- DAY 279

The Headmaster has managed to force Snuffy's asthma inhaler between his teeth. He gives Snuffy a blast of it. Snuffy's convulsions continue.

HEADMASTER
This boy has a history of medical problems. You can see how sick he is. You've got to call an ambulance.

CALI
(to Jack Thorpe)
<<Get his file.>>

Snuffy Bradberry sees the glowing red light on the radio control detonator in Cali's hand suddenly blink out. He throws himself into another spasm of wheezing.

CUT TO:

280 EXT. WEST HALL -- DAY 280

Agent Grimes and the two soldiers sprint across the fifty yards of open lawn that separate the clump of trees from West Hall. They dive into the bushes beneath the building.

281 INT. HEADMASTER'S OFFICE -- DAY 281

Tepper aligns the remote control chip from Derek's plane with the empty slot in the detonator's receiver.

DEREK
It should just slide on.

TEPPER
Got it!

CUT TO:

282 INT. WEST HALL DINING ROOM -- DAY 282

Snuffy is the only one who can see the red light on the detonator in Cali's hand wink back on. Snuffy's hands grope for his asthma inhaler. He clutches it, then gives himself another blast.

CUT TO:

283 INT. HEADMASTER'S OFFICE -- DAY 283

Tepper replaces the cover on the remote control receiver next to the detonator. He picks up the plane and is about to return it to the pile of junk when he hears FOOTSTEPS just outside the door. There's no time to struggle up into the ventilator shaft. Billy ducks into the knee hole of the Headmaster's desk and is just out of sight as

284 JACK THORPE 284

opens the door and walks in. Jack Thorpe walks over to the desk and looks through the stack of files until he finds Snuffy Bradberry's.

285 DIRECTLY ABOVE THORPE'S HEAD 285

young Derek holds his breath. From this angle his face is clearly visible in the ventilator opening and he's bound to be seen if Jack Thorpe looks up. But Derek doesn't dare pull back, for the noise of any movement would certainly call Jack Thorpe's attention.

286 UNDER THE DESK 286

Billy holds his breath. He can see Thorpe's shoes; he could reach out and touch them.

287 JACK THORPE 287

finds the right file. He walks out of the office. As soon as the door shuts behind him, Derek exhales explosively and Tepper hurries to put the plane back on the stack of confiscated goods.

TEPPER
Watch out, I'm coming up.

As young Derek backs down the ventilator shaft, Tepper jumps on the Headmaster's desk and hauls himself up into it.

CUT TO:

288 INT. WEST HALL DINING ROOM -- DAY 288

Jack Thorpe comes up to Cali with the file.

JACK THORPE
He <u>does</u> have a history of respiratory illness.

SNUFFY
I'm feeling a little better, sir.

Cali looks at him with suspicion.

CUT TO:

288A EXT. CLUMP OF TREES -- DAY 288A

Dean Parker arrives at the clump of trees.

289 EXT. WEST HALL ROOF -- DAY 289

The pair of Cali's men who were felled by sniper fire lie here -- but one of them is still alive, although severely wounded. The wounded man, with his last strength, pulls the pin of a grenade and lobs it over the edge of the roof.

290 EXT. WEST HALL -- DAY 290

The grenade drops right at the feet of the two soldiers who are escorting Agent Grimes. It EXPLODES. The soldiers are killed instantly. Agent Grimes is wounded by shrapnel in the legs.

CUT TO:

290A EXT. CLUMP OF TREES 290A

From back here, Dean Parker can see the body of the terrorist who dropped the grenade hanging grotesquely half off the roof, but he can't see what happened in the bushes to Agent Grimes and the two soldiers. He sprints towards the spot where the grenade exploded.

291 INT. WEST HALL DINING ROOM -- DAY 291

Cali reacts to the flat distant CRACK of the grenade.

CALI
<<What was that?>>

(CONTINUED)

291 CONTINUED: 291

Jack Thorpe shrugs. Cali takes Jack Thorpe's walkie-talkie but gets only static when he tries to use it. He suddenly slams the Headmaster across the face with his gun.

CALI
(to the Headmaster)
You're first!
(pointing to Snuffy)
He's next!
(to the guards)
<<Don't let them go outside.>>

CUT TO:

291A EXT. WEST HALL -- DAY 291A

Dean Parker finds the two soldiers dead and Agent Grimes badly wounded in the legs. Agent Grimes is trying to use his hands to stop the bleeding. Dean Parker whips off his belt to use as a tourniquet.

CUT TO:

292 INT. WEST HALL BATHROOM -- DAY 292

Ted is standing at the sink -- with the water still going full blast -- when a guard comes in. It's Ruiz, the youngest of Cali's men. Ted stands there nervously as Ruiz goes to the urinal. Ted turns the water off and, with the guard looking at him and no other excuse to stay, leaves the room.

293 INT. WEST HALL DINING ROOM -- DAY 293

Ted comes out into the dining room and catches Ricardo's eye.

CUT TO:

294 EXT. THE QUAD -- DAY 294

Cali and Jack Thorpe look around. Everything looks peaceful. Cali tries the walkie-talkie again, but there's still only static.

JACK THORPE
They're jamming the radios.

Cali points to Fisher Hall.

CALI
<<You check up there.>>

295 INT. WEST HALL DINING ROOM -- DAY 295

Students try to help Dr. Gould, whose face is bleeding.

CUT TO:

296 OMITTED 296

297 INT. WEST HALL BATHROOM -- DAY 297

Having relieved himself, Ruiz now goes to the sink where he turns on the water.

CUT TO:

298 INT. THE HEATING DUCT -- DAY 298

Since, of course, there's no room to turn around in the small heating duct, Derek is now going backwards while Billy is going forwards. Their faces are therefore right next to each other.

TEPPER
Shhh, listen. You hear water running?

DEREK
Yeah.

TEPPER
Good. I thought we were in trouble.

CUT TO:

299 EXT. WEST HALL -- DAY 299

Dean Parker tries to use Agent Grimes' radio to summon help.

AGENT GRIMES
Forget it. We're jamming the radios. Help me get to the detonator.

CUT TO:

300 INT. WEST HALL BATHROOM -- DAY 300

Ruiz looks up, startled, as he sees Derek's legs dangling out of the heating duct over the far toilet stall. When the rest of Derek comes down, the kid is stunned to see Ruiz' gun pointing right at him. Tepper, lowering himself from the vent, can't see Ruiz yet.

TEPPER
Well, that wasn't so fuckin' hard.

But now Tepper sees Ruiz. They stare at each other for a second, then Ruiz spins around as Ricardo comes into the room. Ricardo raises his hands innocently; Ruiz turns back to Billy and Derek. Tepper suddenly sinks to his knees. He walks on his knees toward the guard in an exaggerated show of supplication.

(CONTINUED)

300 CONTINUED: 300

TEPPER
Oh please don't kill me. Oh please don't kill me.

Without warning Billy launches himself from his kneeling position into Ruiz's solar plexus, knocking the guard back into Ricardo. This gives Ricardo a chance to jump on Ruiz's back, grabbing his gun from behind. Ricardo yanks the gun away and knocks the guard out with it. Tepper opens the door to a stall.

TEPPER
We'll stash him here. How was Snuffy?

RICARDO
Snuffy was great, Snuffy was brilliant, but Cali wasn't buying it, and there was this noise -- he ran out saying he's gonna kill Dr. Gould first and Snuffy next.

They place Ruiz on the john and shut the door on him. With only his legs showing he looks like a guy going to the bathroom.

TEPPER
Well, fuck 'em if they can't take a joke.

CUT TO:

301 INT. WEST HALL DINING ROOM -- DAY 301

Billy, Ricardo and Derek come out from the bathroom at casual intervals. Billy walks across the dining room and goes into the kitchen.

302 JORGE 302

is watching Tepper. Something about Billy's nonchalant attitude arouses his suspicions. He starts toward the kitchen.

CUT TO:

303 INT. FISHER HALL ATTIC -- DAY 303

Two of Cali's guards are at their posts overlooking the rear of campus. Cali comes in and looks out over their shoulders. Everything looks quiet. But Cali can hear a DEEP RUMBLE, too low and too far away to identify.

(CONTINUED)

303 CONTINUED: 303

CALI
<<Do you hear that?>>

CUT TO:

304 INT. WEST HALL KITCHEN -- DAY 304

Jorge comes in to find Billy putting on an apron.

JORGE
Are you supposed to be here?

TEPPER
I'm on pots and pans.

JORGE
Pozanpans? What is pozanpans?

Billy picks up a big ten quart saucepan.

TEPPER
Pots. And. Pans. When they want to give a kid a really bad job, for punishment, they give him pots and pans. I have to wash all this shit after every meal.

JORGE
Oh, I see. Pots and pans.

TEPPER
Yeah. Pots and pans.

The guard chuckles, turns to go and Billy bops him on the back of the head with the heavy steel saucepan, shocking the hell out of the cooks in the kitchen.

CUT TO:

305 EXT. WEST HALL ROOF -- DAY 305

Jack Thorpe comes out onto the roof of West Hall and is stunned to see his two men lying dead -- and even more shocked to see

306 FIVE ARMY HELICOPTERS 306

right at his eye level, heading directly toward him. He makes a grab for the big anti-tank rifle but the lead helicopter -- an AH-47 Apache -- opens up with its 30 mm Chain Gun cannon, a Gatling-type gun that fires a burst of fifty heavy rounds in 4.6 seconds: the cannon shells, which can chew up trucks, literally rip Jack Thorpe to shreds.

CUT TO:

307 INT. FISHER HALL ATTIC -- DAY 307

Cali reacts to the sound of the 30 mm cannon.

CALI
(to the men)
<<Come with me.>>

CUT TO:

308 INT. WEST HALL DINING ROOM -- DAY 308

There's one guard left in the dining room. He also looks up at the sound of the helicopter's cannon. Hank Giles, who is standing nearby, suddenly jumps on the guard, getting him by the neck. Not for nothing is Hank the captain of the wrestling team. He has the guard down and pinned before Ricardo and Snuffy can reach him. The two other boys strip the guard of his weapons. Hank knocks the guard out. Billy swings the kitchen door open.

TEPPER
(shouting to the room at large)
Come on! Do what we told you!

He motions the students toward the kitchen. Ricardo, Snuffy and Hank Giles do the same. The kids who are quick on the uptake hustle their friends toward the kitchen doors. Other kids pick up the Headmaster and take him along.

HANK
Move! Move!

CUT TO:

309 EXT. WEST HALL BUILDING -- DAY 309

Dean Parker is half carrying Agent Grimes through the bushes alongside the building toward the Headmaster's windows. They're hugging close to the side of the building so that they can't be seen by Cali's men, who for all they know are still guarding their post overhead.

CUT TO:

310 OMITTED 310

311 EXT. THE SCHOOL BUILDINGS -- HELICOPTER SHOT -- DAY 311

The Army helicopters hover over the roofs of the buildings. With disciplined precision the commandos drop rope bags onto the roofs, then rappel down the ropes.

CUT TO:

311A INT. BELL TOWER -DAY 311A

Cali's men in the bell tower, who are guarding the north side of the campus, can hear the helicopters but can't see them. Suddenly an Apache helicopter DROPS INTO FRAME, shockingly close. The helicopter's 30 mm cannon opens up at no more than fifteen feet away. Cali's men are pulverized instantly.

312 INT. WEST HALL BASEMENT -- DAY 312

Hank Giles, Ricardo Montoya and Snuffy Bradberry are spread out through the basement, funnelling the students and faculty on through the small fireplace-like opening into the deep sub-basement.

CUT TO:

313 INT. WEST HALL INFIRMARY -- DAY 313

Two of Cali's men (the last of the four pairs of guards covering the four sides of the campus) HEAR FOOTSTEPS on the roof over their heads. They abandon their post, leaving the room just before two CT soldiers burst feet first through the windows.

CUT TO:

314 INT. WEST HALL KITCHEN -- DAY 314

Billy shoves the last of the students through the basement door and is about to follow when he hears the voice of a confused SNOT-NOSED FRESHMAN at the other end of the kitchen.

SNOT-NOSED KID
Hey. Where's Arnold?

Angrily Billy slams the trap door to the basement and shoves the stainless equipment back on top of it to conceal it. Then he runs over to the snot-nosed kid, scoops him up, opens a storage cupboard and shoves the 13-year-old inside.

TEPPER
Arnold's fine. He's in the basement. Now shut up. Don't make a sound, whatever happens.

He slams the cupboard door on the kid.

TEPPER
(to himself)
Who the fuck's Arnold?

CUT TO:

315 EXT. THE QUAD -- DAY 315

Cali and the two men that he brought with him from Fisher Hall (5 & 6) are two-thirds of the way across the quad. Helicopters hover overhead and commandos are rappelling down black nylon ropes toward them. Cali's men open fire and the commandos return it. Leaving his men to shoot it out with the soldiers, Cali runs for the doors of West Hall. The two men from Fisher Hall are quickly killed by the troops.

Some of the men start working on the bombs wired around the quad.

CUT TO:

316 INT. WEST HALL DINING ROOM -- DAY 316

Cali runs in and is literally stunned to find the big room absolutely empty -- except for one of his own men, lying unconscious on the floor. He whips around as his two guards (3 & 4) from upstairs in West Hall run into the room. Cali points to the windows.

CALI
<<Keep them from coming in.>>

The two guards turn over tables to make a barricade as Cali, looking around to see where the students might have gone, sees the kitchen door and dashes toward it.

CUT TO:

316A INT. SUB-BASEMENT -- DAY 316A

The kids huddle here quietly. They can hear the sound of distant gunfire. Snuffy has found the unopened bottle of mouthwash the boys hid here only days ago; he gives a shot to the Headmaster, who gasps.

CUT TO:

317 INT. KITCHEN -- DAY 317

Cali looks around. This room too is empty. He turns to go. He apparently doesn't see Billy Tepper, who is hiding behind the kitchen door. Cali goes out, letting the door swing back shut behind him -- then suddenly shoves the door open, violently slamming it right into Billy. The machine pistol that Billy is holding clatters to the linoleum. Cali grabs Billy by the hair and shoves his gun under Billy's chin.

CALI
Where are they?

CUT TO:

318 INT. WEST HALL DINING ROOM -- DAY 318

The two remaining guards are exchanging fire with the soldiers who are just outside the French doors. Cali drags Billy out from the kitchen into the dining room.

A SOLDIER (O.S.)
Hold your fire. He's got a hostage.

The soldiers' fire falls silent. Cali, using Billy as a shield, crosses the dining room toward the doors that lead to the Headmaster's office. His two men fall back to cover his retreat. The commandos race through the dining room as soon as Cali's men leave it.

CUT TO:

318A INT. LOBBY -- DAY 318A

Military CT men and HRT agents hold their fire as Cali, using Billy as a sheild, and his men cross to the headmaster's office.

319 INT. ADMINISTRATION AREA -- DAY 319

Cali's men take cover behind the big counter separating the waiting area from the secretarial area while Cali drags Billy on into the Headmaster's office.

CUT TO:

320 INT. HEADMASTER'S OFFICE -- DAY 320

Cali shoves Billy to the floor. He looks grimly at the remote control device in his hand. He knows he's lost -- and he's ready to bring the whole school down with him. Solemnly, almost ceremoniously, he mashes his thumb down on the button. WE RACK FOCUS TO:

321 THE REMOTE CONTROL PLANE 321

sitting on the pile of junk in the corner of the office: its noisy engine THROBS into life; the propeller starts spinning.

322 CALI 322

looks down at the remote control in disbelief.

322A THE PLANE 322A

Takes off, flying straight up into the ceiling before crashing to the floor at Cali's feet.

CUT TO:

323 INT. ADMINISTRATION AREA -- DAY 323

Two men from the FBI Hostage Rescue Team wearing full body armor charge into the office. Cali's men fire at them but the bullets hit the armor and the H.R.T. men keep coming until they have an angle to shoot. They fire two quick bursts and Cali's last two guards are killed. The H.R.T. men and Military CT commandos crowd into

(CONTINUED)

323 CONTINUED: 323

the doorway of the Headmaster's office, but by now Cali has Billy back in his arms and is using him as a shield again.

CUT TO:

324 EXT. HEADMASTER'S OFFICE -- DAY 324

Dean Parker and Agent Grimes are right outside the windows of the Headmaster's office. The Dean can see vague
shapes throught the shutters. Grimes hands the Dean his 9mm pistol.

AGENT GRIMES
Don't wait -- shoot him!

DEAN PARKER
I can't, he has a hostage.

AGENT GRIMES
Don't let him get at the detonator. He can still set off the explosives.

325 INT. HEADMASTER'S OFFICE -- DAY 325

Keeping Billy between him and the soldiers at the door, Cali backs up toward the grey detonator box on the desk. He reaches behind him and starts tugging at the big bundle of orange wires that lead into the detonator.

326 EXT. THE HEADMASTER'S OFFICE 326

Dean Parker can make this out through the shutters.

DEAN PARKER
What if he pulls out the wires?

AGENT GRIMES
The bombs'll go off. Shoot him!

But Parker can't without hitting Billy. He suddenly hurls himself through the windows, smashing through glass and shutters and all.

327 INT. HEADMASTER'S OFFICE -- DAY 327

The windows and shutters smash inward and crash to the floor under Dean Parker, who hits the floor totally exposed to Cali's fire. He rolls to the right as Cali instinctively turns to hold Billy between him and the threat at the window. He aims at the Dean. Billy suddenly shoves his whole weight backwards into Cali, rocking him back on his heels, making his shot at the Dean hit the Dean's shoulder instead of his head. Before Cali can regain his balance a Hostage Rescue Team agent opens fire and the back of Cali's head is blown off.

(CONTINUED)

327 CONTINUED: 327

The dead weight of Cali's body drags Billy down to the floor with him as the soldiers pour into the room. *

TEPPER *
Are you alright? *

DEAN PARKER
Yes. Are you alright? *

327A INT. HALLWAY OUTSIDE HEADMASTER'S OFFICE -- DAY 327A *

Dean Parker's wound has now been bandaged and Billy Tepper is helping him down the hallway as soldiers and HRT men are rolling up the bomb wires and taking out the detonator. *

TEPPER *
I'm sorry I was such an asshole to you now that you've saved my life and everything. *

DEAN PARKER *
I never took it personally. *

TEPPER *
Good. *

DEAN PARKER *
You came through, kid. Keep this up, you might just graduate in this century. *

TEPPER *
Thanks. Does this mean I'm off pots and pans? *

DEAN PARKER *
You don't think you're going to get off that easily, do you? *

328-329 OMITTED 328-329

330 EXT. THE REGIS SCHOOL -- DAY 330

The main gates are flung open. Deputy Director Brown and General Kramer are in the lead jeep, racing toward campus, followed by ambulances. The students emerge from the front doors.

330A EXT. MAIN ENTRANCE PORTICO -- DAY. 330A

Dean Parker, holding a compress to his wounded shoulder, and the Headmaster come out the front doors escorted by medics. They're loaded into an ambulance as more students stream out. HRT agents take the three of Cali's men left alive out in handcuffs.

331 SNUFFY BRADBERRY, RICARDO MONTOYA AND HANK GILES 331

are looking anxiously around for Billy; Derek and Ted are doing the same; all the students are out, but no Billy, and then they see

332 BILLY TEPPER 332

coming out of the front doors. They run over to Billy and the boys slam into each other as we PULL BACK, further and further until the entire campus of the Rejects School is spread out before us.

FADE OUT.

THE END